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THE

SCHOLAR'S

GUIDE

TO THE

WORK-TABLE

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THE YOUNG LADIES' JOURNAL

COMPLETE GUIDE TO THE WORK-TABLE.

CONTAINING INSTRUCTIONS

IN

BERLIN WORK, CROCHET,

DRAWN-THREAD WORK,

EMBROIDERY, KNITTING, KNOTTING OR MACRAMÉ,

LACE, NETTING,

POONAH PAINTING, & TATTING.

WITH

Numerous Illustrations and Coloured Designs.

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THE YOUNG LADIES' JOURNAL.

COMPLETE GUIDE TO THE WORK-TABLE.

EMBROIDERY.

WITH COLOURED ILLUSTRATION.



ALSO FULL DIRECTIONS FOR

SILK, CREWEL, AND ARRASENE WORK,

WITH

DIAGRAMS OF STITCHES.

PREFACE.

HAVING received so many compliments from our subscribers on the usefulness of the Supplements entitled "THE COMPLETE GUIDE TO THE WORK-TABLE," and so many earnestly-expressed wishes that these Supplements, when completed, should be issued in a Volume, bound, we have complied with these requests, knowing that the little book will at all times be serviceable to ladies who desire to understand the elementary parts of Fancy Work.

In addition to plain Directions and perfect Illustrations of the various Stitches and Instructions in different kinds of Fancy Work, "THE COMPLETE GUIDE TO THE WORK-TABLE" contains an immense number of useful and elegant Designs for a great variety of articles which are not affected by changes of fashion.

"THE COMPLETE GUIDE TO THE WORK-TABLE" will be especially useful to readers of THE YOUNG LADIES' JOURNAL, as we shall frequently refer to it. In order to save repetition, and thereby utilize space in our pages, this Edition has been carefully revised.

London, January, 1884.

COMPLETE GUIDE TO THE WORK-TABLE.

EMBROIDERY.

INTRODUCTION.

It is about seven years since embroidery once again became the favourite work of English ladies; for many years previous to that time, only the professional embroiderers dared to venture upon work, which was by most ladies regarded as extremely difficult.

We believe embroidery is indebted for its revival to the specimens of old work which have been exhibited from time to time at the South Kensington Museum; and for its present popularity to the favour it has found with Royalty and Nobility, who have done so much in establishing the Royal School of Art Needlework, at South Kensington, where embroidery is to be seen in perfection.

The Supplement of Crewel-work which we issued in 1877 did very much in popularising this elegant and artistic needlework; crewel led the way to the manipulation of silk and other more costly materials, and at the present time we find embroidery a subject of very general interest to our subscribers.

Embroidery is not at all difficult; and we cannot wonder at it being especially interesting work to all ladies possessing artistic taste, because, from the pliant character of the stitches, almost everything that can be painted can be imitated—flowers, fruit, birds, animals, and even landscapes—while the articles of dress and furniture which may be ornamented by its means are very numerous.

CHOICE OF DESIGNS.

Perhaps the first thing that should be borne in mind, is, that the choice of designs is an important feature; they should be selected as well drawn, and as open, as possible; crowded designs are not suited to the production of artistic embroidery.

MATERIALS USED FOR FOUNDATIONS.

The foundations generally employed for embroidery are unbleached linen of a good even make—that known as Bolton sheeting is a material much in use for doilys, toilet-sets, nightdress-sachets, chair-backs, and one-yard square table-covers. Bolton sheeting being inexpensive, we recommend its use to beginners. There are other materials which are employed for foundations for various purposes, such as Roman satin, twilled silk, broccatine, honeycomb tapestry, oat-cake cloth, platted linen, serge, diagonal cloth, felt of various colours, cricketing flannel, Holland, nainsook muslin, satin, plush, and velvet.

Very elaborate pieces of embroidery are better worked in a frame; but for all ordinary purposes, such as chair-backs, doilys, small table-covers, &c., it is best to work in the hand. Some materials, such as thin satin, need lining before you begin to work—a thin, open kind of Irish linen is the best thing we know of for the purpose. It should be tacked very evenly to the foundation at the edges, and a stitch here and there may be put in and drawn out before you work where the tacking stitch is.

TRACING.

The following method of tracing is the simplest and easiest we can give:—Place tracing-paper over the design, and trace with a coloured pencil the outlines and veins of the design. Turn the tracing over, and trace over its back with a B.B. black lead pencil. Next place the tracing, the black side next the material; fasten the material and tracing upon a drawing-board or deal table with drawing-pins. Having stretched the material, and made it smooth, draw over the coloured outline with a sharp, short-pointed H.H.H. pencil, holding the pencil as upright as possible. This will transfer to the material (if white or light-coloured) a fine, firm line. The advantage in using the coloured pencil for the first tracing is this: that when you are making the final transfer with a black pencil, you can see exactly how you progress, so that no portion of the drawing will be found unfinished when the tracing-paper is removed. It may here be well to caution ladies in the purchase of drawing-pins to obtain only those with solid heads, because no danger is incurred by the thumb in pressing them down. Sometimes the steel of the commoner kinds of drawing-pins comes through the head and inflicts a wound.

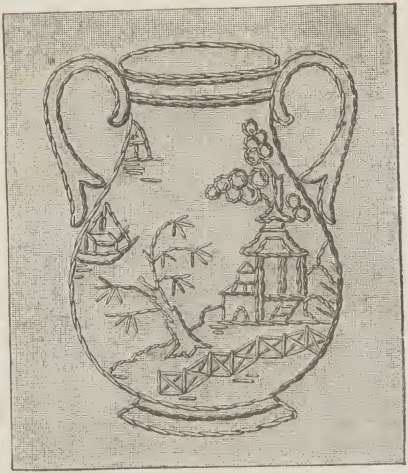
Another mode of transferring more rapidly than the former is intended for those who have learnt to draw. Make a tracing of the design with a fine pencil. Lay it on the material, and pin down firmly. With a strong darning-needle or stiletto prick the outline of the tracing well through the paper. Then remove the tracing-paper, and, with the original design before you for your guidance, draw over the lines outlined on the material, the complete design.

Another plan, which will also answer very well, is to place carbonic paper upon the material, place the design over it, and with an agate, or any other point, trace over every part of the design. You must be careful that neither the material nor the design be shifted during the process of tracing. You can get the carbonic paper either in blue or red. The blue is useful for white or light-coloured materials; the red answers best upon black or dark colours.

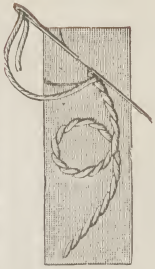
Francis' patent transfer cloth is specially prepared for tracing on either light or dark coloured materials. The light colour is sold at 1s. 6d. per sheet, the dark at 1s. This is very valuable where much tracing is required, as it can be used a great number of times, and is so very clean that there is no fear of soiling the foundation in its use. All these things are worth knowing where ladies design for themselves—where they desire to copy outlines of such designs as are frequently produced in THE YOUNG LADIES' JOURNAL or in other publications. Since embroidery has become popular, several manufacturers have produced patent transferring-papers which save ladies the trouble of tracing. Messrs. Briggs and Co.'s designs are transferred to the material by placing them on it, and passing over them a hot iron. Poirson's patent transfer papers are first wetted on the back, and are then laid on the foundation, and the design is transferred to it by slight pressure with a paper or palette knife.



NO. 1.—CORDING STITCH.



NO. 4.—DESIGN IN OUTLINE EMBROIDERY.



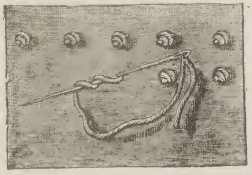
NO. 2.—CORDING-STITCH.



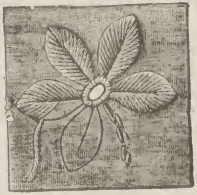
NO. 3.—RAISED FLOWER WORKED LENGTHWISE.



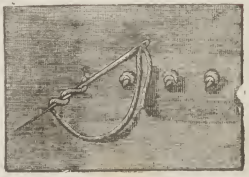
NO. 5.—RAISED FLOWER WORKED CROSSWISE.



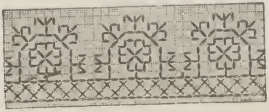
NO. 6.—KNOT-STITCH.



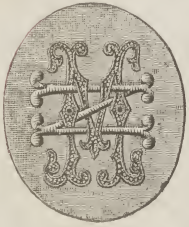
NO. 7.—FLAT PETALS.



NO. 8.—KNOT-STITCH.



NO. 9.—BORDER: ITALIAN-STITCH.



NO. 10.—MONOGRAM: EMBROIDERY.



NO. 11.—BEADING-STITCH.



NO. 12.—MONOGRAM: EMBROIDERY.



NO. 13.—GOLD THREAD EMBROIDERY.



NO. 14.—APPLIQUE WITH CHAIN-STITCH EDGE.



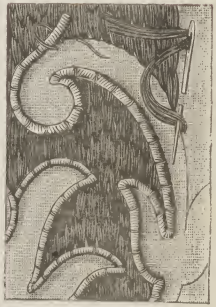
NO. 15.—SILK AND GOLD THREAD EMBROIDERY.



NO. 16.—TWISTED STITCH OF SILK OF TWO COLOURS.



NO. 17.—CORDING AND CHAIN STITCH.



NO. 18.—INTERLACED GROUND.



NO. 19.—CHAIN AND CORAL-STITCH.



NO. 20. COUCHING-EDGE FOR APPLIQUE EMBROIDERY.



NO. 21.—PICOT-EDGE FOR APPLIQUE EMBROIDERY.



NO. 23.—CHAIN-STITCH WITH CORD.



NO. 22.—EMBROIDERY FOR COVERING A JOIN OF TWO MATERIALS.

Materials used for Embroidering.

For the reason that embroidery is extremely durable, it is best to select materials of the best quality to embroider with.

It is not advisable to wind crewel, or embroidery silk; the skein should be cut twice, and either put into thread papers or drawn through stitched cases made for the purpose; the latter are neat and durable, and keep the materials free from being soiled or discoloured by the effect of the atmosphere.

SILK.

Silks should be those of the best makers, and should not be chosen for their cheapness, but for their softness and freedom from an admixture of cotton, as the brilliancy of good silk is so much longer retained than that of a common make.

The silks mostly employed are embroidery silk, crewel embroidery silk, and fast-dyed embroidery silk.

CREWEL.

The word "Crewel," according to Johnson, comes from the Dutch word *Klewel*, which he defines as yarn twisted and wound on a knot or ball. The crewel that was in use for ladies' embroidery at the beginning of this century was in tightly-twisted small skeins. The crewel at present in use is a loosely twisted yarn, or worsted, and is in much larger skeins than formerly. It is now sold in all shades and colours. To the soft blending of shades the beauty of the work is in great measure due. Crewel is sold in two sizes, fine and coarse.

ARRASENE.

Arrasene is a newly-invented material for embroidery, resembling in appearance fine chenille, but is flat instead of round. Arrasene is made in both silk and wool, in a great number of beautiful colours and shades. It produces very effective work, and wears extremely well; it is especially suited for working large flowers and foliage plants. Arrasene should be used in short lengths, as long needlefuls become impoverished by being drawn through and through the foundation. A very mistaken idea exists with some persons respecting arrasene, which is, that it cannot be used for working through thick materials; it is quite as easy to embroider velvet, plush, or felt with arrasene as with silk or crewel, and the work can be done in very much less time.

GOLD AND SILVER THREAD.

Gold and silver thread is a good deal used for outlining embroidery of both silk, arrasene, and crewel. Ladies should be especially careful to purchase this material of the best quality, otherwise it so very soon becomes tarnished, that it is not worth working; it should be kept closely wrapped in tissue paper.

COTTON À LA CROIX.

There is no make of cotton that produces a better effect upon embroidery muslin, muslin, or linen than cotton à la croix.

NEEDLES.

For embroidery in silk, crewel, or cotton à la croix, Walker's Elliptic needles are the best we know of. For arrasene or thick wool embroidery chenille needles should be used. They resemble a Berlin needle in the eye, but differ from it in having a sharp point.

Description of Stitches used in Embroidery.

CORDING-STITCH.

In cording-stitch begin with the stalk of your design, and work as shown in illustrations Nos. 1 and 2 (page 4), working towards the right and left. Wherever it is practicable work in curved lines. When you have reached the top of your work, turn it round, and work towards the bottom, then again upwards, so as always to work from you.

If you begin with the central vein of a leaf, continue to work from the centre to the edge. Never work between two lines of stitches, so as to fill up, as it were, between work, as this plan will entirely spoil the effect of the stitch. Keep the coloured design before you, and shade according to it. Two kinds of stitches are generally used in crewel embroidery. The principal is the cording-stitch, to which we have already called attention; the other is the knot-stitch, shown in illustrations 6 and 8. The vase shown in No. 4, Outline Embroidery, is nearly all worked in cording-stitch, and therefore affords a good specimen of the effect which can be produced by this useful stitch. We may here observe that where the cording-stitch is practicable it is the best to use, especially where the articles are intended to be washed.

KNOT-STITCH.

To work the knot-stitch your needle and silk must be pulled through to the front of the work exactly where you desire the knot to be. Hold the silk down with the thumb of the left hand, and twist the needle twice or thrice, according to the size of the knot required, through the part of the silk which is tightened by the left thumb (see illustration No. 6). Continue to hold the silk with your left thumb, and turn the needle quite round towards the left with your right hand. Insert it the distance from the place it was brought up (shown by a small cross in No. 8). Continue to hold the silk with the left thumb until you have drawn the knot to its proper degree of tightness. If you have followed exactly our instructions, you will have a knot like the one shown in the designs Nos. 6 and 8.

SATIN-STITCH.

In more elaborate embroidery designs the satin-stitches shown in Nos. 3 to 5 and 7 may be used. The mode of working these is so clearly shown that there is no need of much description. Where a rich raised effect is desired it can be produced by running between the outline more or less thickly (see Nos. 3 and 5). If a flat appearance is desired, work without running under (see No. 8). The embroidered crest shown on the outer leaf of Supplement comprises cording, long, satin, and dot stitches. Satin-stitch is much used in working monograms or initial letters, also for working generally on embroidery muslin or linen; if for white embroidery, there is no better cotton for the purpose than cotton à la croix. Examples of satin-stitch will be found in monograms Nos. 10 and 12.

DOT-STITCH.

Dot-stitch is a very short stitch, worked like back-stitch, with the exception that the needle is not put back to the place it is drawn out from, but an interval of about the length of the stitch remains unworked. Dot, cording, and satin stitches are shown in No. 10.

FEATHER OR CORAL STITCH.

The feather or coral stitch may sometimes be introduced with good effect for the light parts of embroidery. Make a knot, and draw the silk through the work. Hold the silk down with your thumb, keeping it towards the right hand. Put the needle in about the eighth of an inch from where the silk is drawn through, take a stitch slanting downwards towards the left about the eighth of an inch in length, and draw the silk up. For the next stitch your thread must be turned completely round towards the left, and the stitch must be taken slanting towards the right. These two stitches are repeated alternately. (See centre of illustration No. 19). The feather-stitch is shown in this design, on a groundwork of stitches, and running between two lines of chain-stitch.

CHAIN-STITCH.

For chain-stitch, make a knot, draw the silk through the material, hold the silk down with the thumb, work a short stitch in a straight line, and draw it up. For the next stitch, continue to hold the silk down as described for the first stitch, put the needle through the lower part of the last stitch, make a stitch of the same length, and draw through. (See illustrations Nos. 17, 19, and 22). No. 17 shows a finished outline of chain-stitch. Nos. 19 and 22 show chain-stitch in the process of working.

HERRINGBONE-STITCH.

This stitch comes effectively into some kinds of embroidery; when worked, it resembles the letter X placed in continuous lines. The great point is to work in even parallel lines. Put the needle in from right to left at the bottom line, take up a few threads, and draw out the needle quite straight with the place you put it in. Then at an angle work another stitch in the same way at the upper line, keeping your thread over the little finger of the right hand. Herringbone-stitch is shown unequally worked in monogram No. 12, which also shows cording and satin stitches. A good illustration of herringbone-stitch is shown in illustration No. 9, where it presents the even appearance which is generally needed.

BEADING-STITCH.

Illustration No. 11 shows the exact mode of working the stitch, which is used sometimes where very light sprays are introduced into a design.

ITALIAN-STITCH.

This work is now pretty well known as Holbein embroidery, for the reason that Holbein introduced it in some of his paintings. Illustration No. 11 gives an exact though small specimen of the work, and shows more clearly than any description the mode of working; this work is quite as neat on the wrong as on the right side; it is worked in back-stitch. In our illustration the lower part of the design is worked in herringbone-stitch. Italian-stitch is frequently introduced into cross-stitch designs.

COUCHING-STITCH.

Couching-stitch is frequently employed for covering joins; it consists of a strand of cord, or of several strands of silk or wool, laid together and caught down by stitches of the same or some other material at equal distances. No. 18 shows an example of using cord; No. 20 is a couching-stitch with wool. This stitch is at present much used in embroidery on plush.

GOLD AND SILVER THREAD EMBROIDERY.

This is the most costly style of embroidery, and is more used for ecclesiastical or church work than any other; it is generally mixed with coloured embroidery-silk or filoselle. In some cases gold thread embroidery is worked over slips of parchment cut a trifle smaller than the outline of the design; over this the gold thread is worked closely; a specimen of this is shown in illustration No. 13. Illustration No. 15 shows a spray outlined with gold thread sewn down with fine silk stitches. The inner part of the designs are filled up with coloured embroidery-silk. Spangles are very frequently introduced into gold and silver embroidery; they are sewn over with silk, or gold, or silver thread.

TWISTED-STITCH.

Broad arabesque designs are sometimes filled in with this stitch. Silk or wool of one colour is held down and worked through with a second colour (see illustration No. 16). This design would be outlined with a couching-stitch.

INTERLACED GROUND.

No. 18 shows an effect produced by couching and ground; the work has the appearance of applique when finished. The design is traced on the material, a ground is worked to the outline; filoselle is the material mostly employed for this grounding. The stitch resembles cording-stitch, but is worked straight. In working, the needle is put through the middle of the silk (see illustration No. 18); the cord-couching is put on after the ground is finished.

COVERING JOINS OF FOUNDATIONS.

It is now usual to combine materials in working embroidery, and in some cases ornamental stitches are employed for the purpose. We give a very pretty joining in illustration No. 22; it is worked partly in silk and partly in arrasene. The lower edge, which is silk, is worked with three long-stitches into a point. The arrasene upper edge is worked with two stitches; a line of gold cord is laid along the centre of the two materials, and is sewn down at intervals with arrasene.

APPLIQUÉ EMBROIDERY.

Appliqué embroidery is very fashionable at present. The foundation for it is usually plush or velvet; and satin is more often the material applied. Arabesque designs are mostly used for appliqué work. Unless the foundation is very firm it will require lining, and this is effected by pasting linen at the back, taking care not to wet the material too much. The design to be applied must be traced, then cut with scissors and pasted to the foundation, which should also be traced roughly for the different parts to be fitted to. When thus applied it must be allowed to dry. The foundation is best put into a frame, or it must be held down very firmly by weights in order to keep it quite flat whilst the appliqué is drying.

The various stitches described for embroidery generally are used on most appliqué designs; the edges of the appliqué are sometimes buttonholed, sometimes worked in chain, and sometimes in cording stitch; and in some cases gold or silk cord is sewn over the edges. Illustration No. 14 gives an example of velvet appliqué on a silk foundation with the edge worked over in chain-stitch. Illustration No. 18 shows a mode of edging appliqué with couching in cord. Illustration No. 21 is a picot edge for appliqué worked with fine gold or silver thread; it will be quite easy to twist the gold or silver thread into the picots as the stiffness will allow them to retain their form. Two strands of cord are sewn down with a third strand of the same. Illustration No. 22 shows another mode which is very rich; it is a line of rich cord couched over a double line of chain-stitches.

PASTE FOR APPLIQUÉ EMBROIDERY.

To three tablespoonfuls of flour allow half a teaspoonful of powdered resin, mix smoothly with half a pint of cold water, let it boil five minutes, stirring all the time; if the paste is to be kept some time, it will be found advisable to add a teaspoonful of essence of cloves into it whilst it is boiling

ARRASENE EMBROIDERY.

We strongly recommend arrasene to the attention of our subscribers for its extreme beauty, as well as for its novelty and durability. We give a few hints on the working of arrasene, which we trust will be useful to our readers. The design must first be traced upon the material to be worked upon in the same way as for crewel or silk embroidery.

Arrasene may be worked on plush, velvet, cloth, Utrecht velvet, satin, Roman satin, Java canvas, or crash. If on furniture-satin, it will not be necessary to line it; if thin satin be used, a lining of muslin, thin linen, or some material of the kind will be needed. Arrasene may be worked either in the hand or in a frame. If the piece of work be large, or the foundation be satin, a frame is convenient to prevent the work from puckering or shrinking, but there is no fear of that with a small piece of work. The needle used for working should be what is called a chenille needle; it is like a Berlin-wool needle, with one exception—it has a sharp point; it must have a very large eye. Wool and silk arrasene are used separately or together; the silk relieves and brightens the wool very much in the same way as filoselle is used to improve Berlin-wool work.

The stitch mostly employed in arrasene is the same as cording-stitch, but it is worked rather longer. Care must be taken not to twist the arrasene in working; as before mentioned, it is not well to use a very long needleful of arrasene, as it becomes somewhat impoverished in working when used too long. The arrasene requires to be drawn steadily through the material, so as to prevent roughening it too much. When the work is finished, a soft brush may be used to raise the pile and equalize the surface. Where a stitch of the arrasene does not quite fall in its place with other stitches, put the needle under it, and give it one twist, which will sometimes greatly improve the work. Arrasene is shown in the upper edge of illustration No. 22.

MODE OF STRETCHING FINISHED EMBROIDERY.

When the work is finished it will be found that it has become much drawn and puckered. To remedy this a clean cloth must be wetted in clear cold water, wring it out tightly, and place it on a deal board or table, then put the work upon it face upwards. With drawing or other pins pin out the work and strain it as much as possible; leave it for twelve hours in dry weather, and longer in damp weather; if it has been properly stretched it will be perfectly smooth when taken off the board. If it has not been tightly strained repeat the process, again wetting the cloth.

WASHING CREWEL-WORK.

We have previously said that crewels of the best quality should be purchased. The shades are better, and they wash well, if the following simple plan be observed:—Make a lather of the best primrose soap or curd soap, and rub the article to be washed in it. Do not put a particle of soap on the work. Rinse in clean warm water, and squeeze; do not wring. Shake well, and stretch till dry, as directed for new work. Another mode is to tie a handful of bran in a muslin bag, and make with it a lather in warm water; wash the crewel in this lather without using soap.

Crewel embroidery worked with the brightest colours may be safely washed if previously immersed in a solution made by dissolving a pennyworth of sugar of lead in a quart of hot water; dry, then wash in the usual way, using as little soap as possible.

Description of Coloured Supplement.

DESIGN IN EMBROIDERY FOR ALPINE PRIMULA.

This design has been printed from the worked flower to give an exact idea of the proper length and place of stitches, also the mode of shading silk or crewel embroidery; it will be found a good guide for beginners, as few colours are needed to produce the proper effect.

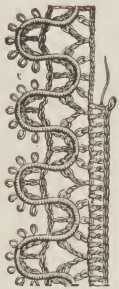
SPECIMENS OF CREWEL-WORK.

A specimen of crewel or arrasene work can be sent from the London Publishing Office of this Journal on receipt of 9d.

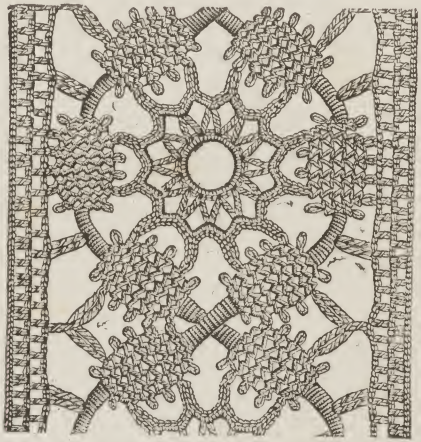
THE YOUNG LADIES' JOURNAL

COMPLETE GUIDE TO THE WORK-TABLE.

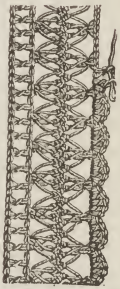
CROCHET.



NO. 1.—EDGING: CROCHET AND MIGNARDISE.



NO. 2.—INSERTION: CROCHET AND FANCY GIMP.



NO. 3.—EDGING: CROCHET AND HAIRPIN-WORK.

FULL DIRECTIONS FOR

PLAIN AND FANCY CROCHET, TRICOT, HAIRPIN-WORK, ETC.

DESCRIPTION OF ILLUSTRATIONS ON PAGE 9.

No. 1.—EDGING: CROCHET AND MIGNARDISE.

1st Row: To form the scallops work one single into each of seven successive picots, pass the cotton at the back of mignardise, and work one single into each of seven successive picots on the other side. Repeat.

2nd Row: One single into the first picot worked into of the first row, one chain, one half treble into centre of scallop, one chain, one single into last stitch of scallop, pass the cotton at the back of miguardise; work the same in next scallop.

3rd Row: One double treble into two picots together at right-hand side of scallop, two chain, one single into each of three next successive picots, two chain, one double treble into two next picots together; keep the top loop of double treble on the hook. Repeat from the beginning of the row, drawing the top loops of the two double trebles together.

4th Row: One treble separated by one chain into each alternate stitch of last row.

This edging is an example of working mignardise and crochet.

No. 2.—INSERTION: CROCHET AND FANCY GIMP.

Commence with the crochet rosette, work fifteen chain, join round.

1st Row: Twenty-four doubles under the chain.

2nd Row: One double treble into a stitch, five chain, one double treble into the same stitch, pass over one stitch, and repeat from the beginning of the row eleven times more.

3rd Row: * Three doubles under the chain, four chain; take a length of cotton gimp, one single into the second picot, four chain, three doubles under same chain the last were worked into, repeat from * five times more, work alternately into the second and fifth picots on each of three patterns of gimp, then take another length of gimp, and work the same on three patterns (see design). Cross the lengths of gimp before commencing the next pattern.

For the sides, one triple treble into the second picot of a pattern of gimp, work off all but the last two loops, one double treble into the same picot, two double trebles into the fifth picot on the next pattern of gimp; then work off the rest of the loops on the hook as for a treble, ten chain, two double trebles into the centre of bar of gimp between two patterns (see design No. 2 on first page), six chain, one single into second picot on next pattern, * two chain, one single into next picot, repeat from * twice more, six chain, two double trebles into the bar between two next patterns of gimp, ten chain. Repeat from beginning of row.

2nd Row: One treble separated by one chain into each alternate stitch of last row.

3rd Row: One treble under a stitch, one chain, pass over one stitch, one treble under each of two next stitches, one chain, pass over one stitch, and repeat.

The other side is worked in the same way.

This is an example of crochet and fancy gimp.

No. 3.—EDGING: CROCHET AND HAIRPIN WORK.

Make a piece of hairpin-work the length required. (for illustration and description of hairpin-work, see No. 25).

For the edge:—

1st Row: Work two doubles into three loops of hairpin-work together, three chain. Repeat from the beginning of the row.

For the edge:—

One double, three half trebles, and one double under each three chain of last row.

For the heading:—

1st Row: One double into three loops of hairpin-work together, three chain. Repeat.

2nd Row: One treble separated by one chain into each alternate stitch of last row.

This is an example of crochet and hairpin work.

CROCHET.

INTRODUCTION.

THE application of crochet for useful and ornamental purposes is so varied, that it is work which will remain popular, in one form or other, for years to come. Nevertheless, there is a difficulty sometimes experienced by the uninitiated in finding elementary instructions in crochet and tricot. This fact has come to our knowledge through correspondents having written to us from time to time, asking us to give directions for the various stitches. It is almost impossible to make elementary instructions really useful without illustrating them, as we have done in the clearest possible manner in the succeeding pages. We trust that this Crochet Supplement will be as much appreciated as our Embroidery Supplement has been.

Crochet of a very fine quality was worked by nuns on the Continent in the sixteenth century, but was not popular work in England until about 1840, when for quite twenty years it was very fashionable; and exceedingly beautiful designs—copies of Rose point and Venetian lace were much worked. This more elaborate kind of crochet comes to England still in large quantities as Irish point. The work is very inexpensive as to cost of material; a handsome collar may be made for sixpence, but skill and patience is needed to work well.

MATERIALS.

Good crochet-hooks are of the utmost importance in forming nice even work. They should be very smooth and selected of a size suited to the material to be worked. Crochet and tricot hooks are made of steel for fine work, and of ivory, bone, wood, and vulcanite for coarse work. They should be measured like a knitting-pin, by inserting them in the round hole of a gauge. For measuring hooks we use Walker's bell gauge.

We take the opportunity of cautioning ladies never by any chance to put an unprotected steel crochet-hook into their pockets; accidents have been the frequent result of so doing. It should be remembered that it is scarcely possible to remove a steel hook from the flesh without the aid of a surgeon.

Crochet cotton is much better to use than knitting cotton for crochet, as the twist being tighter adds much to the good appearance of the work. Wools of all descriptions, purse-silk, braid, chenille, arrasene, and gold and silver threads may all be worked into different crochet articles. Fancy and plain braids, gimp and mignardise, are also frequently introduced into crochet designs.

DIRECTIONS FOR HOLDING THE HOOK AND MATERIAL.

When working crochet, the hook should be held lightly in the right hand between the thumb and the first fingers; it should be kept in a horizontal position. The work is held in the left hand; the last worked stitches should be between the thumb and forefinger; the thread passes over the first and second finger, under the third, and over the little finger. A chain foundation is required for all the stitches forming crochet patterns.

No. 1.—CHAIN-STITCH.

Make a slip-knot, and pass it over the hook, put the thread over the hook, by a slight movement of the hands, draw the thread that is over the hook through the slip-loop.

No. 2.—DOUBLE FOUNDATION.

Work a chain as described for No. 1, break off the thread when the chain is the length required, make a slip-loop, pass it over the hook, insert the hook into the first chain-stitch, taking up both loops, draw through the stitch worked into and the loop on the hook together.

No. 3.—DOUBLE FOUNDATION, WORKED WITH ONE THREAD.

Make a slip-loop, pass it over the hook, one chain, draw up a loop through the slip-loop, draw through both loops on the hook, * draw up a loop through the left loop, draw through both loops together. Repeat from *.

No. 4.—DOUBLE FOUNDATION, WORKED WITH TWO THREADS.

Make a slip-knot and pass it over the hook, make another slip-knot on a second length of thread, pass it over the hook, draw through both loops with the left-hand thread; work one chain with the right-hand thread, and one with the left alternately; the alternate threads must be tightened after each stitch. This makes a pretty guard, if worked with coarse purse silk.

No. 5.—SINGLE CROCHET.

Put the hook through the first stitch, draw the thread through the stitch worked into and the loop on the hook together.

No. 6.—DOUBLE CROCHET.

Put the hook through a stitch of foundation, twist the thread over the hook, draw through the foundation, then draw through both loops on the hook together.

No. 7.—HALF TREBLE.

Turn the thread over the hook, pass the hook through a stitch of foundation, draw through, turn the thread again over the hook, and draw through all three loops on the hook together.



NO. 1.—CHAIN.



NO. 5.—SINGLE CROCHET.



NO. 6.—DOUBLE CROCHET.



NO. 3.—DOUBLE FOUNDATION.



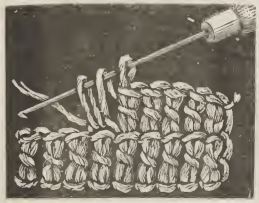
NO. 7.—HALF TREBLE.



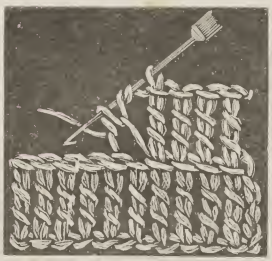
NO. 2.—DOUBLE FOUNDATION.



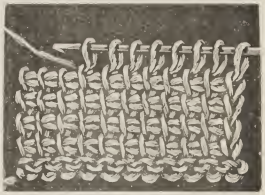
NO. 4.—CHAIN WITH TWO THREADS.



NO. 8.—TREBLE.



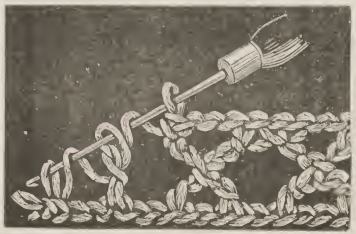
NO. 9.—DOUBLE TREBLE.



NO. 12.—TRICOT.



NO. 10.—DOUBLE AND TREBLE.



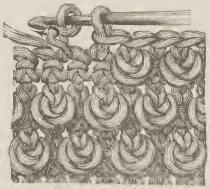
NO. 11.—CROSS TREBLE.



NO. 13.—BASKET PATTERN: TRICOT.



NO. 14.—TRICOT AND TREBLE.



NO. 15.—TUFT-STITCH.



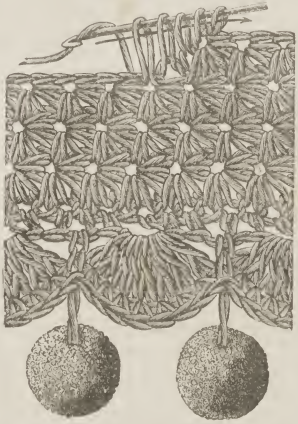
NO. 16.—MUSCOVITE TRICOT.



NO. 17.—CARD FOR BALLS.



NO. 18.—WOOL WOUND OVER CARD FOR BALLS.



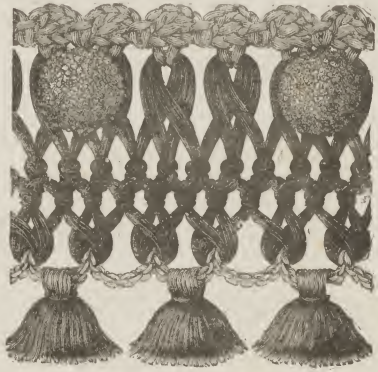
NO. 20.—SHELL PATTERN.



NO. 19.—TIED BALL.



NO. 21—FRINGE FORK.



NO. 22.—FRINGE: FORK-WORK AND CROCHET.



NO. 23.—DETAIL OF FRINGE.

No. 8.—TREBLE.

Put the thread once over the hook, insert the hook into the foundation, draw a loop through the foundation; you will then have three loops on the hook, turn the thread again over the hook, draw through two loops, turn the thread again over the hook, and draw through the two next loops together.

No. 9.—DOUBLE TREBLE.

Put the thread twice over the hook, insert the hook into the foundation, turn the thread over the hook, draw through the foundation, turn the thread over the hook, draw through two loops, turn the thread over the hook a second time, and draw through two loops, turn the thread a third time over the hook, and draw through the two last loops on the hook.

No. 10.—DOUBLE AND TREBLE.

The 1st and 2nd Rows are worked in double-stitches throughout.

3rd Row: Work five doubles, then work two trebles into the first row (see arrow). Repeat throughout the row.

4th and 5th Rows: Like first and second rows.

6th Row: Like third row, but work the two treble stitches into the third row to commence with; this alternates the pattern. Repeat from first row.

No. 11.—CROSS TREBLE.

Turn the thread twice round the hook, insert the hook into a stitch, turn the thread over the hook, draw through the stitch, turn the thread over the hook, draw through two loops together, turn the thread over the hook, pass over two stitches, insert the hook into the next stitch, draw through, pass the thread over the hook, draw through two loops, pass the thread over the hook, draw through two loops, pass the thread over the hook, draw through all the loops on the hook together, two chain, one treble into centre of cross treble. Repeat from the beginning.

No. 12.—TRICOT.

Make a foundation chain the length required, allowing one chain over for the forward row. In tricot a row consists of working up and off the loops.

Insert the hook into the second stitch of chain, draw up a loop, keep it on the hook, and continue to draw up a loop through each of the following chain-stitches. In working off put the thread over the hook, draw through the last loop, * put the thread again over the hook, and draw through two loops on the hook together. Repeat from * to the end of the row.

In the second and following forward rows work up the loops through the front perpendicular loop of each stitch of previous row, commencing with the second perpendicular loop. The last loop of a tricot row appears to lie somewhat at the back of the work. Care must be taken to work it, or a straight edge cannot be obtained.

No. 13.—BASKET-PATTERN TRICOT.

Make a chain the length required.

1st Row: Work up a loop through the first stitch, work one chain through the loop. Repeat until all the loops are worked up. In working off, work through a loop, slip each alternate loop off the hook, work three chain between the loops worked through.

2nd Row: Pass the slipped-off loop at the back of the chain, draw up a loop through it, then work one chain through the loop, draw up a loop through the next loop, and under the chain, work one chain through the loop. Repeat from the beginning of the row until all the loops are worked up; the loops are worked off as described for the first row.

The second row is repeated throughout.

Observe.—The working up and off is reckoned in tricot as one row.

No. 14.—TRICOT AND TREBLE.

1st and 2nd Rows: Plain tricot (see No. 12).

3rd Row: Work up one loop, * work one treble into the first row, work up four loops. Repeat from * to the end of the row; work off in the usual way.

4th Row: Plain tricot.

5th Row: Work up three loops, * one treble into the third row, work up four loops. Repeat from * to the end of row; work off in the usual way.

6th Row: Plain tricot. Repeat from the third row.

No. 15.—TUFT-STITCH CROCHET.

1st Row: One double into each stitch.

2nd Row: One double into a stitch, draw up a loop through the next stitch, draw the right side of the loop with the finger and thumb of left hand, over the left side of loop (see arrow), insert the hook into the loop thus held by the finger, draw up a loop, turn the thread over the hook, draw up another loop through the same loop, draw through five loops on the hook together, work up a loop through the last stitch worked into, draw through both loops on the hook together.

These two rows are repeated throughout, arranging the tuft-stitches so that they lie between each other in alternate rows; this is done by commencing one pattern row with the double, and the other with a tuft-stitch.

No. 16.—MUSCOVITE TRICOT.

1st Row: Work up the loops as for ordinary tricot, work off the first loop, * three chain, work off the two next loops. Repeat from * to the end of row.

2nd Row: Work up the loops like last row, * three chain, work off two loops. Repeat from * to the end of row. These two rows are repeated alternately.

Nos. 17 to 19.—WOOL BALL.

In making wool balls the size of the circles of card must be regulated by the size you wish the ball to be; two circles of card must be cut to exactly the same size, with a hole in the centre, as shown in No. 17. With a needle and wool sew evenly over both cards, as shown in No. 18; continue to sew over and over until the centre hole is quite filled; cut the wool between the cards with a sharp penknife or scissors, and tie the wool tightly in the centre between the cards (see No. 19), remove the cards, rub the ball in the hand, steam it over boiling water, and trim the edges with a pair of scissors.

A ball made over a circle of card measuring four inches in diameter, with a hole in the centre one and a half inch in diameter, and a variety of colours of Berlin wool tied strongly between the discs with fine twine, makes a capital ball for children to play with in the house.

No. 20.—SHELL-PATTERN CROCHET.

Make a chain the length required, draw up a loop through each of five successive stitches, draw through all the loops on the hook, close the cluster with one chain, * draw up a loop under the last chain, another through the back perpendicular loop of last stitch, and one through each of two next stitches, draw through all the loops on the hook together, close with one chain. Repeat from * to the required size.

For the edge:—

1st Row: One double into every stitch,

2nd Row: One double into a stitch, * pass over two stitches, eight trebles under next stitch. Repeat from *.

3rd Row: One double into each stitch of last row.

A ball as described in Nos. 17 to 19 is tied between each scallop.

Nos. 21 to 23.—FRINGE: FORK-WORK AND CROCHET.

The fork-work for this fringe is made on a fork, as will be seen in Illustrations Nos. 21 and 23. No difficulty will be found in working it if attention be paid to these illustrations. Make a loop of Andalusian wool, pass it over the narrow side of the fork, turn the fork, and you will have a loop over the wide side; draw up a loop through the first loop on the hook (see Illustration No. 21), turn the fork, draw up a loop through the wide loop (see No. 23), draw through both loops together, turn the fork, draw up a loop through the narrow loop, draw through both loops on the hook together. Repeat from * for the length required.

For the crochet heading, which is worked with a lighter colour of wool:

1st Row: One double into two of the wide loops of fork-work together, turning the loops as shown in Illustration No. 22, two chain. Repeat.

2nd Row: One double under two chain, three chain. Repeat.

For the edge: Work one double into two of the small loops together (see design), five chain, repeat; strands of wool about one and a half inch deep are knotted into the loop of five chain to form tassels; a little ball of the lightest shade of wool is sewn under the heading at equal distances. The ball is made according to directions in Nos. 17 to 19.

No. 24.—TRIMMING: CROCHET AND WAVED BRAID.

For the edge:—

1st Row: One treble into the right-hand side of a scallop of braid, two chain, one treble into the top of same scallop, three chain, one treble into braid (see design), two chain, one treble into braid. Repeat from the beginning of the row.

2nd Row: One treble into second treble of last row, three chain, one treble into first of three chain, three chain, one treble into the next stitch, three chain, one treble into the same stitch, three chain, one treble into the next stitch, three chain, one treble into top of treble of last row, one double into the first treble worked into top of next scallop of braid, nine chain, one double into next treble. Repeat from the beginning of the row.

3rd Row: One double under first three chain of second row, * five chain, one treble into the first, one double under next chain; repeat from * three times more, four chain, one double into fifth of nine chain, four chain. Repeat from the beginning of the row.

For the heading:—

1st Row: Like first row of edge.

2nd Row: One treble under first three chain of last row, five chain, one double under next chain, five chain, one treble under next chain. Repeat from the beginning of the row.

3rd Row: One double under five chain of last row, five chain. Repeat.

The stitches in the braid are worked with coloured cotton.

Example of crochet and waved braid.

No. 25.—HAIRPIN-WORK.

Make a slip loop, pass it over one side of the pin, turn the pin round, and you will have a loop on each side. Draw up a loop through the first loop, one chain, *, take out the hook, turn the pin, and insert the hook in the loop from which it was withdrawn; one double under the left-hand loop. Repeat from * for the length required.

No. 26.—TRIMMING: CROCHET AND HONITON BRAID.

For the heading:—

1st Row: One double treble into a bar between two patterns of braid, five chain, one treble into third hole at the edge of the braid, five chain, pass over five holes, one half treble into the next, five chain, pass over four holes, one double into the next, five chain, pass over four holes, one half treble into the next, five chain, pass over five holes, one treble into the next, five chain. Repeat from the beginning of row.

2nd Row: One treble into centre of first chain, * five chain, one half treble into centre of next five chain, repeat from * three times more, five chain, one treble into centre of next five chain, five chain. Repeat from the beginning of the row.

3rd Row: One half treble into centre of five chain of last row, three chain. Repeat.

4th Row: One treble separated by one chain into each alternate stitch of last row.

For the edge: One treble into the bar between two patterns of braid, two chain, one treble into the second hole on the edge of next pattern of braid, three chain, pass over two holes, one treble into the next hole * three chain, one single into first, repeat from * twice more, one treble into top of last treble, pass over two holes, one treble into the next, three chain, pass over two holes, one treble into the next, repeat from first * twice more, two chain. Repeat from the beginning of the row.

Example of crochet and Honiton braid.

No. 27.—TRIMMING: CROCHET AND HAIRPIN WORK.

Make a piece of hairpin-work the length required, according to directions given for No. 25.

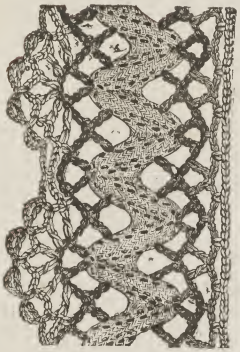
For the edge of trimming: One single into a loop of hairpin-work, three chain, one single into the first, one chain, one single into each of fifteen loops of hairpin-work, three chain, one single into first picot, one chain, one single into second of three chain, one chain, * one double into a loop of hairpin-work, five chain, one double into the second, one chain, repeat from * six times more, then repeat from the beginning of the row.

For the heading:—

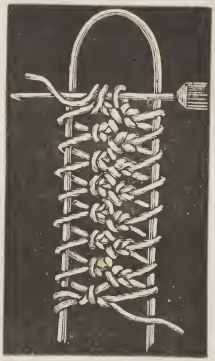
1st Row: One chain, one single, separated by one chain, into each of three loops of hairpin-work in the depth of a scallop, one single into each of nine loops, one single separated by one chain into each of three next loops, one chain, one single into first chain, fasten the cotton off securely, and work the same in the depth of each scallop.

2nd Row: One triple treble under the chain in the depth of scallop, three chain, one double treble through the next two loops of hairpin-work together, three chain, one treble through two next loops together, three chain, one treble through two next loops together, three chain, one double treble through two next loops together, three chain. Repeat from the beginning of the row.

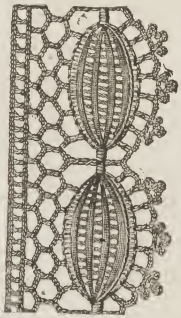
3rd Row: One treble separated by one chain into each alternate stitch of last row.



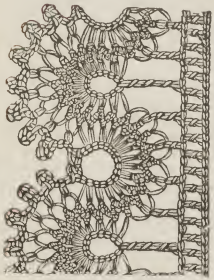
NO. 24.—TRIMMING: CROCHET AND WAVED BRAID.



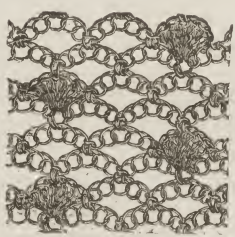
NO. 25.—HAIRPIN WORK.



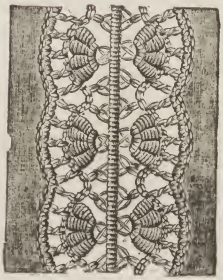
NO. 26.—CROCHET AND HONITON BRAID.



NO. 27.—TRIMMING: CROCHET AND HAIRPIN WORK.



NO. 28.—CROCHET DESIGN FOR SHAWLS, &c.



NO. 29.—INSERTION: CROCHET, ROLL PICOTS, AND MIGNARDISE.

No. 28.—CROCHET DESIGN FOR SHAWLS, &c.

1st Row: Make a chain the length required, work one double into a stitch, five chain, pass over five stitches, and repeat.

2nd Row: One double into the third of five chain of last row, five chain, one double into the third of next five chain, five double trebles into the double of last row between the loops of five chain, * one double into the third of next five chain, five chain. Repeat from * twice more; then repeat from the beginning of the row.

3rd Row: Like first row.

4th Row: Like second, working the five double trebles into the chain between the two clusters of five double trebles of last row to form the pattern.

The shawl may be made any size; it should be finished with a ball fringe or a crochet lace about three inches deep.

No. 29.—INSERTION: CROCHET ROLL PICOTS, AND MIGNARDISE.

1st Row: One double into two picots of mignardise together, one chain, one double into the two next picots of mignardise, one chain, four roll picots each separated by one chain into the two next picots together, one chain. Repeat. A roll picot is worked thus: Turn the cotton six times round the hook, insert the hook in the picot directed, draw up a loop, then draw through all the loops on the hook together.

2nd Row: One treble separated by two chain under each of the one chain of last row over the roll picots, pass over the one chain between the two single, and repeat from the beginning of the row.

3rd Row: One double under every stitch of last row. The other side is worked the same way.

THE YOUNG LADIES' JOURNAL

COMPLETE GUIDE TO THE WORK-TABLE.

GUIPURE NETTING



FULL DIRECTIONS FOR

GUIPURE NETTING.

DESCRIPTION OF ILLUSTRATION ON PAGE 17.

SQUARE IN GUIPURE NETTING.

This square is suitable for mixing with squares of another pattern in netting, or with squares of other material, for chair-backs, counterpanes, bassinette-quilts, &c. The square shows a number of the most elaborate stitches used in guipure netting. As these can only be learned by a study of the various stitches contained in these Supplements, the following hints will be all that are needful here:—The close flat-stitch embroidery worked upon the foundation covered with point de toile must be worked before the guipure in relief. Buttonhole-stitch completes the inner part of the embroidery to make the edge appear even.

GUIPURE NETTING.

INTRODUCTION.

This beautiful work has long been fashionable, and the varied purposes for which it can be used, its strength and durability, will continue to keep it fashionable for many years to come. These Supplements are a revise of those given some years since with this Journal, with additional directions and illustrations for netting foundations; and as our "Complete Guide to the Work-table" would not answer to its name were these omitted, we trust those ladies who have preserved the original issue will be pleased to see these in a form which will enable them to have them bound with the rest of the Supplements forming the "Complete Guide to the Work-table."

Some of the uses to which the work can be put we will enumerate:—For household purposes: window-curtains, toilet-covers, toilet-cushions, antimacassars, and doilys. For articles of dress: parasol-covers, borders for handkerchiefs, caps, cravats, chemisettes, collars, cuffs. Insertions and lace of all widths for trimming underlinen; and also, worked fine and in the more elaborate patterns, the lace can be used for trimming dresses of the richest material, such as velvet, satin, &c.

Guipure Netting, Guipure d'Art, Filet Guipure, and Filet Brode are one and the same work, which has gone under a great many more names since its introduction in the middle ages. The word "Guipure" comes from *Guipé*—a kind of thick cord or thread, round which threads of gold, silver, and silk were twisted.

IMPLEMENTS REQUIRED.

Netting-needles and meshes of various sizes. These are made of steel for fine work, and of ivory, bone, and boxwood for larger and coarser work. The needles must be chosen of a suitable size for the mesh—not too large, or they will be difficult to get through the work; and not too small, or they will not hold enough of material without joining in frequent and perhaps inconvenient parts of the foundation. A good stirrup is requisite if a lead cushion is not at hand, as it is very needful to keep the work firm. The lead cushions are shown in the next page. We consider the lead cushion has an advantage over the stirrup, as ladies need not stoop to their work. We will, however, give directions for a good stirrup for those who may prefer to use one. Linen thread is the material used for the foundation and for the stitches of guipure netting. A wire frame is also essential for working in. Care must be taken to have the working material quite smooth and even, without knots. The proper thread and implements for guipure netting are supplied by Mr. Bedford.

Nos. 1 AND 2.—TO FILL A NETTING-NEEDLE.

Tie a little loop over one of the forked ends, and wind the thread from end to end firmly on the needle; when the needle is filled press the prongs together quite close. For very fine netting, which will not admit the filled needle through the holes, a long blunt darning-needle must be used.

No. 3.—NETTING-MESH.

For fine work knitting-pins are generally used for meshes; but for larger work boxwood, bone, and ivory meshes; both flat and round are sold at all fancy-work shops.

To know the size mesh you should use, you must measure one side of a square, and select a mesh the exact size of it.

STIRRUP.

We have elsewhere stated that we consider the weighted cushion better than a stirrup for netting, as it prevents the need of stooping over the work, which is desirable; but there are ladies who have so accustomed themselves to work with a stirrup, that they find it more convenient than the cushion, therefore we insert the following directions for a very good stirrup:

MATERIALS: A pair of wood or bone pins, No. 12; two small pieces of scarlet worsted braid.

Cast on nine stitches, knit three rows plain.

3rd Row: Knit two together throughout the row.

4th Row: Slip the first stitch, * take up the loop between the stitches and knit it, knit a stitch, take up the loop, &c., from * to the end of the row.

5th Row: Plain knitting.

6th Row: Purl.

The third, fourth, fifth, and sixth rows are to be repeated sixteen times; work the plain rows as at the commencement.



NO. 1.—NETTING-NEEDLE.



NO. 2.—MODE OF THREADING NEEDLE.



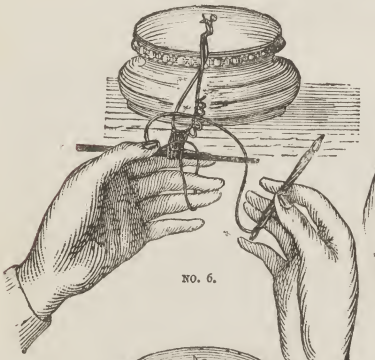
NO. 3.—MESH.



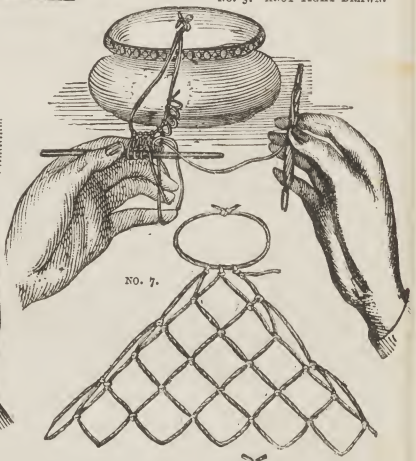
NO. 4.—JOINING KNOT.



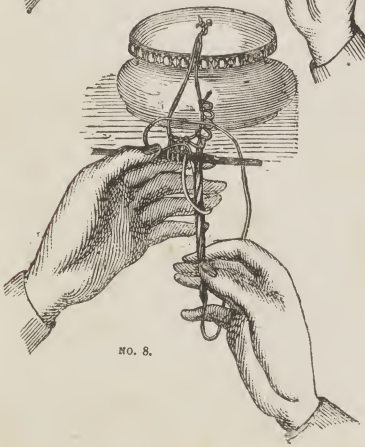
NO. 5.—KNOT TIGHT DRAWN.



NO. 6.

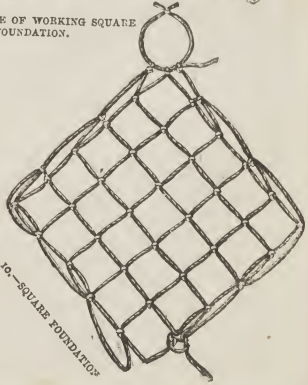


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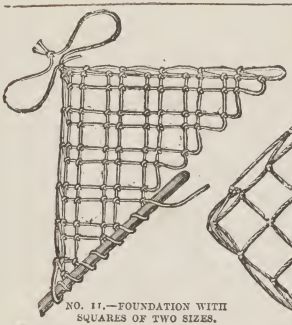


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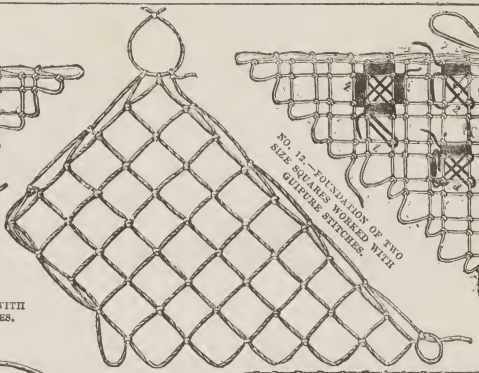
NO. 9.—MODE OF WORKING SQUARE FOUNDATION.



NO. 10.—SQUARE FOUNDATION.

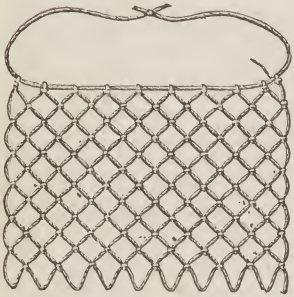


NO. 11.—FOUNDATION WITH SQUARES OF TWO SIZES.

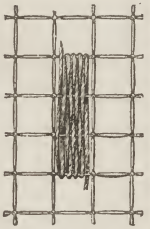


NO. 13.
OBLONG NETTING.

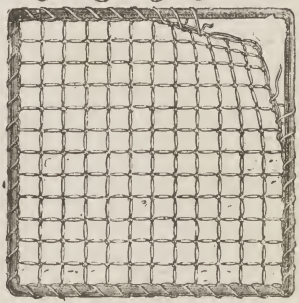
NO. 12.—FOUNDATION OF TWO SIZE SQUARES WORKED WITH GUIPURE STITCHES.



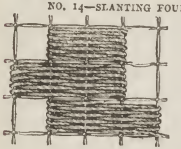
NO. 14—SLANTING FOUNDATION.



NO. 16.



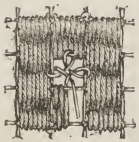
NO. 15.—MODE OF FASTENING SQUARE INTO FRAME.



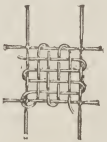
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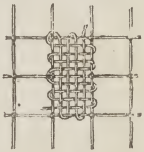
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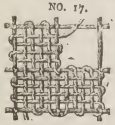
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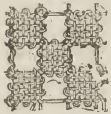
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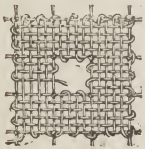
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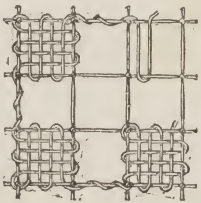
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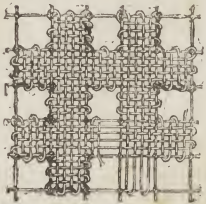
NO. 26.



NO. 23.



NO. 24.



NO. 25.



NO. 27.

Cover a thin piece of wood three inches long with ribbon or silk of the colour of the braid, and line the braid with ribbon; then sew the knitted ends to the ribbon covering the wood. To make a foundation to net upon, net two or three stitches, and continue until you have a piece about a yard long, which you can net upon at any part suitable to the length of your work. The two ends of the foundation can then be fastened together to the top of the stirrup.

Nos. 4 and 5.—KNOT FOR JOINING.

The knot represented in No. 4 needs no description, being simply the usual knot-loop with the two ends placed over each other, firmly drawn (see No. 5) and the ends cut off. This knot is considered as secure as the complicated weaver's knot.

Nos. 6 to 8.—DIRECTIONS FOR NETTING.

The foundation: Netting,—is commenced in various ways. We recommend a piece of thread tied in a knot and fastened to a heavy cushion, as shown in Nos. 6 to 8, which forms a foundation for the first row. When the work is finished the thread is taken out.

Take the thread-loop, fasten it to the cushion, tie the working-thread to the loop, take the filled needle in the right hand and the mesh in the left; hold the latter horizontally between the thumb and forefinger, as shown in No. 6; lay the working-thread over the mesh downwards round the middle finger of the left hand, and then between the mesh and the forefinger, a little towards the left, where the left thumb encloses the thread, and by that means the loop laid round the mesh and finger is firmly held; then, according to No. 7, the needle is carried again towards the right, and pushed from underneath through the thread-loop lying round the left hand, forming a wide scallop with the thread; then the needle is placed under the loop, and between the finger and mesh again through the foundation-stitch; keeping the left hand quite still, draw the needle quite through with the right hand; then with the help of the left hand draw the knot quite tight, which completes the stitch. This is done by taking the two middle fingers of the left hand out of the loop in taking up the needle with the right hand (see No. 8), and only directing the knot to the top of the mesh with the right hand, where all the knots are placed in a line close together. The loop must be quickly and firmly drawn up with the little finger of the left hand over which the thread is carried slowly—and by that means the stitches are evenly drawn up. It is better, if possible, to avoid making knots except at the outer-side stitches. Having once learnt the stitch, netting a ground presents no difficulty, as the stitches are all worked like those of the preceding row. When the whole line is finished the mesh is carefully taken out, the work turned round, and the mesh placed again to commence another row, which is worked in the same manner. Every stitch is commenced by pushing the needle into a stitch of the preceding line. After refilling the needle a knot must be tied, as shown in Nos. 4 and 5, and as before explained.

Nos. 9 and 10.—SQUARE NETTING.

For netting in straight lines, begin always at one corner with two stitches, and work rows forwards and backwards. At the end of each row increase one stitch by making two stitches in one at the last stitch until the netting is the required width. No. 9 shows the commencement of the corner. The straight netting is either in squares, in an oblong form, in stripes, or in angular edges.

For the square: Work as many holes in the length as in the breadth, increasing at the end of each row until there is one stitch more than the finished square of holes must contain in one line. For the five holes of the square represented in No. 10, there must be six stitches; then net one more row over this with the same number of stitches plain, and decrease in the same proportion, for which the two last stitches in each row must be netted together with one knot.

Having by this means reduced the number again to two, unite the two last stitches with one knot in the middle. This is, however, no stitch; simply carry the thread tight across to the joining knots.

Nos. 11 and 12.—SQUARE FOUNDATIONS OF TWO SIZES.

These foundations are made by putting the thread once round for the small hole, and twice for the large hole of the square. No. 12 shows the style of work for which this foundation is required.

No. 13.—OBLONG NETTING.

For an oblong form or shape, as shown in No. 13, the increasing for the corner must be continued until there are two more stitches than are required for the breadth. This increasing must be continued without interruption on one side; but on the opposite side it will be necessary always to decrease, so that the number of stitches always remains the same. When the netting is the required length, the last corner must be worked by decreasing, as in the square.

No. 14.—SLANTING NETTING.

For the slanting netting, commence with the requisite number of stitches for the length, and work rows forwards and backwards, as shown in No. 14. These slanted stripes are used for collars, cuffs, cravat-ends, the separate gored parts of parasol-covers, &c., and in all cases where there is a deviation from the square, and where the foundation has to be cut. In this case work the separate parts in the whole foundation rather close to each other, and cut them out of each other, and fasten the outlines with buttonhole-stitch.

No. 15.—WIRE FRAME FOR GUIPURE NETTING.

For the guipure work the netted foundation must, for small things, be placed in a strong wire frame soldered by a tinman. It must be large enough to stretch the work tightly. No. 15 shows the work nearly placed in the frame, and ready for the darning, which must be done carefully, and the threads evenly drawn. The wire frame is covered with a narrow sarsnet ribbon, to which the work is sewn (see Illustration).

CIRCULAR FOUNDATIONS.

Circular foundations for doilys, circular cushions, mats, &c., are worked precisely the same as square netting. The circle must be formed by running a thread round to the size required, and working over it with close buttonhole-stitch. Cut away the superfluous part.

GENERAL REMARKS ON GUIPURE NETTING.

The size of the cotton must be regulated by the holes of the netted ground, so as to blend nicely, and to be neither too close nor too loose.

Generally the same size of thread may be taken as that used for the foundation; sometimes the pattern requires different parts to be worked with different cotton—some fine, some coarse. A common darning or tapestry needle may be used. Very nice needles are made for the guipure work without points. The greatest care and accuracy are required in working all stitches in guipure; the thread must be always carried alternately over and under the netted threads: the work must always be uninterrupted, and the thread fastened with a firm knot (see Nos. 4 and 5); and when it is impossible to pass immediately from a filled-up part to the next hole of the netted ground, the thread must be wound round the threads between that and the next hole, to be worked as carefully as possible, so as to be almost imperceptible.

Nos. 16 to 19.—POINT DE REPRISE: DARNING-STITCH.

This is a stitch which is employed in nearly all patterns; in some it is used alone, in others alternated with other stitches. The principle of the stitch is that of ordinary darning.

The holes must be entirely filled up, placing the needle over one thread of the netting and under the other. The darning must be always in the same direction. Any deviation in the pattern will be seen in the designs. We can give no description of these stitches which could be half as useful to the worker as a careful observation of the Diagrams Nos. 16 to 19.

Nos. 20 to 27 and 32.—POINT DE TOILE: TRELLIS-WORK STITCH.

In working this stitch great care must be taken to make the threads cross each other evenly. Different patterns may be worked in this stitch. The number of threads in a square must be regulated by the size of the square; but there must be the same number of long and cross threads, and the numbers must be even—two, four, six, &c.; an odd number of threads would spoil the work. All the designs show where the patterns commence and where the thread is wound round to continue the pattern.

Nos. 28 to 30, and 33 to 35.—POINT D'ESPRIT: FESTOON-STITCH.

Work rows forwards and backwards. In this pattern the alternate over and under stitches are not regularly observed, but by attention to the designs the deviations may be seen and the stitch easily worked. Sometimes the whole netted ground is covered with this stitch.

No. 31.—ANGULAR EDGE FOR HANDKERCHIEF-BORDERS, &c.

For an angular edge round pocket-handkerchiefs, covers, or the outer edge of a square with a thick middle piece of linen, &c. (see No. 31), it is advisable to place the design before one. The commencing corner may be easily known by the commencing thread which forms the upper point of the square. Beginning with a corner, increase until there are two more than double the number of stitches that are required for the broadth; therefore, for the edge of square No. 31, which is three stitches broad, eight stitches will be required. Then the part marked with dotted lines *a* 1 to *a* 2 must be worked with four stitches as far as the half of the corner; and then turning round with these stitches, continue the stripe, always increasing at the outer and decreasing at the inner edge. For the next corner at the inner edge, where until now the decreasing has been carried on, following the row marked *b* 1 and *b* 2, after the decreasing, make one more stitch in the outermost edge stitch, and with this begin the increasing for the second side of the inner edge; at the outer edge decrease in the same proportion. Having arrived at the third (the opposite one to the beginning) corner, cut off the thread at the last row at the inner edge (see *c* 1 to *c* 2) according to the knot *d* 1, the thread is then put on again at the upper corner; and according to the dotted line the first row of the side edge as far as *d* 2 is to be worked. The work is then continued as at the first half of the edge as far as the under corner, and on arriving there the thread is again cut off at the inner side. Put the thread on afresh at the knot marked *g*; and, according to design, in the next row enclose the two inner stitches where the cut-off thread hangs, together with one knot which forms the corner, and must now be completed as for a square by decreasing at the end of each row. This is the last corner.

No. 32.

Is another example of point de toile. The directions for working will be found under No. 20.

Nos. 33 to 35.

Further examples of point d'esprit or festoon-stitch. No. 34 shows a ground entirely covered with the stitch. For directions for working see No. 28.

No. 36.—COMBINATION OF FESTOON AND TRELLIS STITCHES.

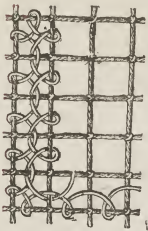
This design gives the festoon (point d'esprit and trellis-stitch) joined together in one pattern. The latter is worked like common darning (point de reprise).

No. 37.—COMBINATION OF TRELLIS-STITCH AND WHEELS.

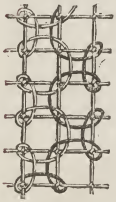
The trellis-stitch has already been explained; each row of trellis should be worked first, and afterwards the rows of wheels, spun-stitches, or spider-webs, as they are sometimes called. These stitches will be illustrated and described in our next Supplement.

Nos. 38 and 39.—COMBINATION OF POINT DE REPRISE AND FESTOON.

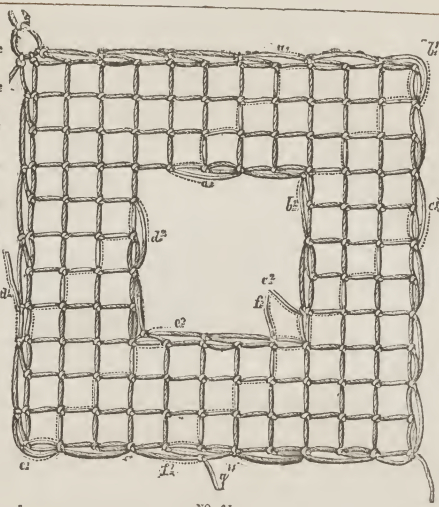
Each of these stitches have already been illustrated and explained. A combination of the two in fine work will make a pretty lace for trimming dresses, &c. They will also make a very pretty doily or antimacassar. If space will admit of our doing so in a future Supplement, we will give a design for these patterns in a proper size. Nos. 38 and 39 are shown in a greatly increased size to facilitate copying them. We need hardly say that the letters show where to repeat the pattern; *a* must meet *a*, and *b*, *b*.



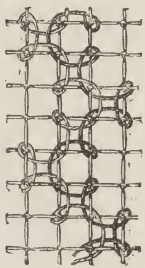
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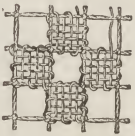
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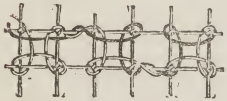
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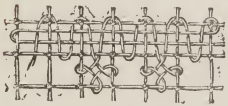
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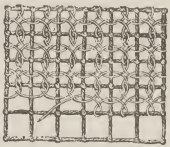
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NO. 33.



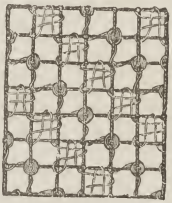
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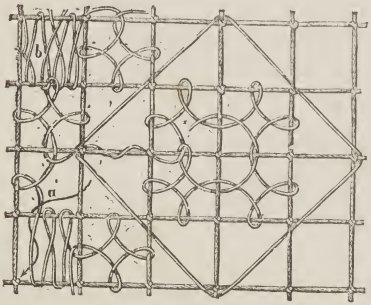
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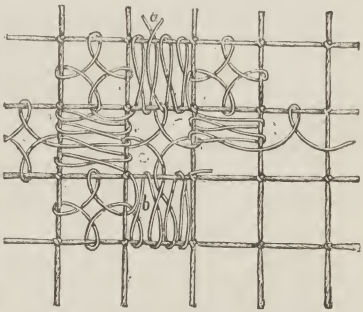
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NO. 37.



NO. 38.

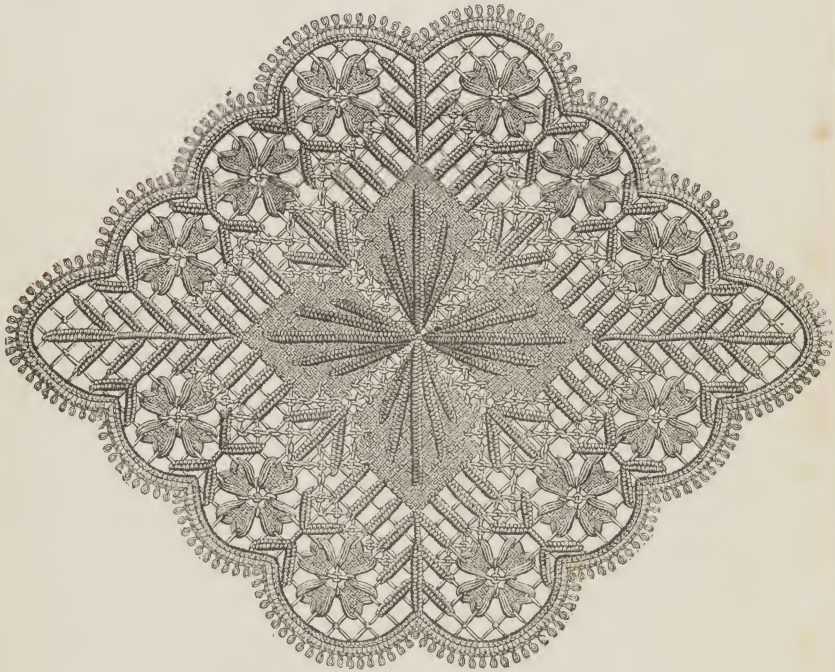


NO. 39.

THE YOUNG LADIES' JOURNAL

COMPLETE GUIDE TO THE WORK-TABLE.

GUIPURE NETTING



FULL DIRECTIONS FOR

GUIPURE NETTING.

DESCRIPTION OF ILLUSTRATION ON PAGE 25.

CRAVAT-END.

This design is worked in some of the most elaborate stitches, the directions for all of which will be found in these Supplements. The cravat-ends are finished by a pearl lace edge, which must be tacked on to the scallop of the cravat-end, and worked over with fine buttonhole-stitch. The finished ends may be tacked up a silk, net, or muslin cravat.

GUIPURE NETTING *(Continued).*

Nos. 40 to 43.—POINT CROISE: CROSS-STITCH.

These stitches may be used as a whole or half pattern for separate squares, or an entire surface with either single or double threads; the second thread is wound round the first.

No. 40 shows the mode of working a single thread crossed with a tied knot, which fastens all the threads at the crossing-point. This stitch resembles the common buttonhole-stitch, with this difference only, that the stitch is put in over instead of next to the starting-thread.

The double-thread cross No. 41 requires the crossed thread to be once more tied in a separate hole of the square. For this double cross stretch the first loose thread for two bars of the cross lying near each other, then return as far as the middle only. Twist the thread round the latter, from here going always forwards and backwards to form the third and fourth bars; then unite all the four bars by one stitch, and then twist the thread a few times round the first bar with a single thread and finish. After uniting the four cross-bars, it will be easy to make a little round pattern in the middle by drawing the thread round the cross. No. 42 shows clearly the mode of working half cross-stitch in rows.

No. 43 shows a simple mode of making a cross-stitch with a thread.

Work the first line of this cross-stitch by looping a simple thread cross-stitch round the thread of the netted foundation (as in working with a needle), then in the returning row, which completes the cross; the knot must be always made in the middle.

Twisted crosses may be made in the same manner by first stretching the single thread across, and then twisting the thread round in returning. This is clearly shown in No. 44, with little round patterns added at the cross points (spinning patterns), by working round the tied knots in the twisted lines.

The next variation of the cross-stitch, which also forms the ground of the spun-stitch, and which is the thread-cross interwoven with the *point d'esprit* in No. 45, may also have a loose thread circle as in No. 46.

The interwoven cross of No. 41 may now be completed by the *point d'esprit*, for which stick always through the winding of the cross-bars, as shown in No. 45.

Nos. 46 to 49.—SPINNING-STITCH AND WHEELS.

These patterns are generally worked over four holes of the netted square at the crossing-point of the cross-bars stretched across, and either unite the eight radii or meet over these in the centre of a netted hole with the thread wound round. This winding round is so contrived that the wound bars lie underneath the threads of the foundation, and the stitch is on this account called a web. No. 46 represents one of these patterns with a loose thread circle; No. 47 a web with a looped circle, and it forms the middle of the pattern represented in No. 50. A wheel differs from a web in the mode of weaving it; in the former the threads appear to be reversed.

No. 49 represents a finished wheel surrounded with very pretty picots.

Nos. 50 and 51.—PICOTS.

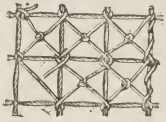
These picots consist of buttonhole-stitches worked close together, as shown in No. 50. The number of



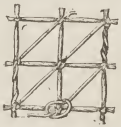
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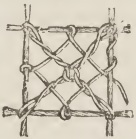
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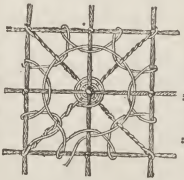
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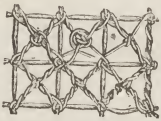
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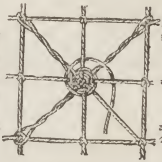
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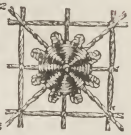
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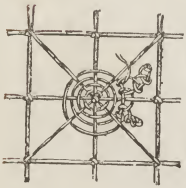
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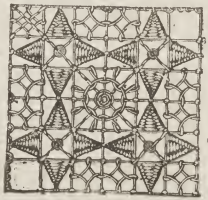
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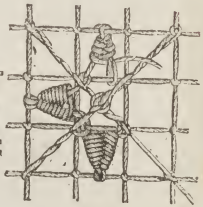
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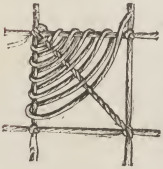
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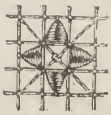
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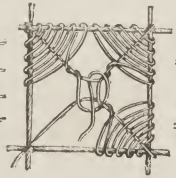
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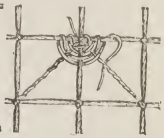
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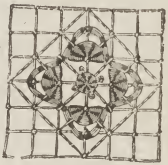
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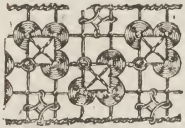
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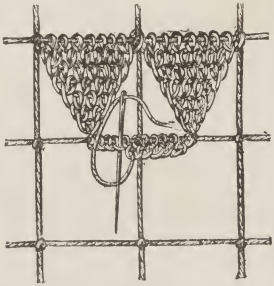
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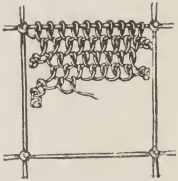
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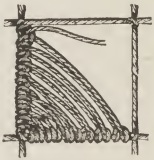
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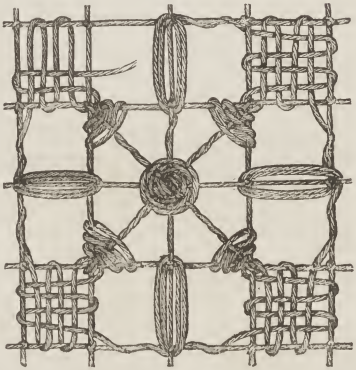
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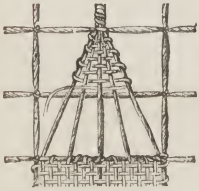
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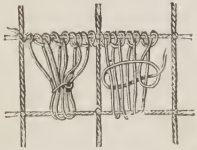
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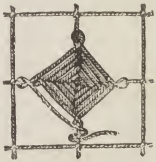
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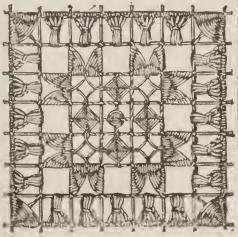
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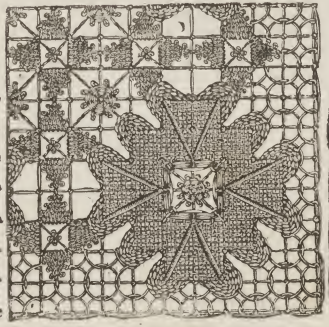
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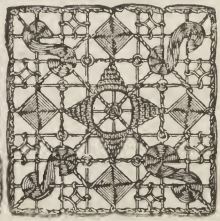
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NO. 75.



NO. 76.



NO. 77.

buttonhole-stitches must be regulated by the quality of the cotton and the size of the picot.

No. 51 shows another very effective picot, which may be worked either round the threads that cross each other in the netting for the middle of a cross (cross-stitch), or round a little spinning-stitch or wheel; this kind may also be used for flowers. These twisted picots are worked in the well-known *broderie à la minute* (see No. 51). For this kind of picot make first a buttonhole-stitch round the netted cross, push the needle in it, and wind the cotton ten or twelve times round for one picot; then carefully draw another buttonhole-stitch round the netted cross to fasten the finished picot and to prepare for the next.

Nos. 52 to 55.—PYRAMID-STITCH.

This stitch is made with sometimes one, two, or more divisions.

No. 52 gives a design with patterns of pyramid-stitch in three divisions, which are worked according to No. 53. This stitch differs only so far from that in two divisions, in that from the middle hole when the triangle is stretched across, the thread stretched across is carried to the middle of the netted bar, and rises from there to the point.

No. 54 shows the mode of working this. Tie the thread on with a knot, carry it as far as the middle of the outer netting thread of the pattern, fasten it for a triangle again to the middle hole returning.

By winding the last thread backwards the point of the pyramid is again reached, and the bars must now be closely worked in point de reprise, as shown in the design.

No. 55 shows a little finished pattern with one division between the bars of a web.

These pyramid-stitches may be made stronger and more effective by twisting several stretched threads together, which form a kind of frame.

Nos. 56 to 58 and 61.—MUSHROOM-STITCH.

This is worked in a kind of point de reprise in a corner of a netted square, a twisted thread having been previously drawn across obliquely (see No. 56).

Nos. 56 to 58 show the usual modes of placing these patterns together. No. 61 gives a little square pattern containing double point d'esprit between the different arrangements of the mushroom-stitch.

The double point d'esprit is merely a second worked inside the first.

Nos. 59 and 60, 62 to 65.—POINT EVANTAIL: FAN-STITCH.

This is a kind of continuation of the mushroom-stitch, and may be easily worked from Nos. 59 and 60. Nos. 62 and 65 show how they may be arranged in patterns. The flat fan-stitch in No. 59 forms an almost exclusive pattern of itself, but the corner fan-stitch in No. 60 serves also as a finish to the trellis-work parts, as shown in Nos. 63 and 64. A variety of this pattern is called the twisted fan-stitch, and answers the same purpose, as shown also in a square pattern in No. 76.

Nos. 66 to 70.—SCALLOPS.

These are numerous in their arrangement and modes of working. In order to make two of these pointed scallops in a hole of the netting, work always two buttonhole-stitches on the thread of the netting intended for the long side of each scallop (according to No. 66), one buttonhole-stitch on the thread intended for the short side of the scallop at the middle point of the threads turned towards the star, so that the latter seems only half filled when the side thread is covered with stitches. No. 66 shows one scallop with loose threads finished; the second laid on. Having finished the latter, carry the thread at the foot of the finished scallops as far as the next disengaged hole to work the next two scallops, or by means of a bar of the thread cross in the middle of the star; continue the work.

The thick button scallops (Nos. 67 and 68) are worked in rows forwards and backwards in common buttonhole-stitch, as shown in No. 67. For thick buttonhole scallops with picots, see No. 68.

The thick pyramid scallop is like the pyramid-stitch, but according to No. 62, it lies loose upon the ground, and the frame of stretched threads is worked in point de reprise. In working these large scallops, in which the threads are closely interwoven, and which has the effect of pyramid-stitch in five divisions, it is very necessary that the five threads of the frame should be firmly stretched. They all unite in the point—not all together round the knots of the netted foundation, but after the looping are placed perpendicularly on the straight netted bar, and closely wound round. This twisted bar may be completed with a thick pattern, spun-stitch, a wheel, or a picot. The threads on the foot of the frame joined to the trellis-stitch may be easily worked from No. 69. The loose corner scallop which serves for filling up this, as well as the slanting half of a hole of the netting in the mushroom-stitch, is worked the same as No. 70, without a supporting middle thread, and like the loose star scallop worked with buttonhole-stitch in No. 66. For every triangle two buttonhole-stitches must be made over each thread of the netting.

No. 71.—TUFTED BUTTONHOLE-STITCH.

This stitch will be very easily worked from the design. It forms the border to the square No. 75.

No. 72.—OBLONG PATTERN.

These patterns are formed by drawing the thread loosely round the netting. They are used for ornamenting larger patterns. No. 72 shows how they are used with other stitches to form a pattern.

No. 73.—THE LETTER "S" STITCH.

This is a sort of combination of the mushroom-stitch, and is used in square No. 77.

No. 74.—THICK SQUARE.

This simple stitch needs no description—it will be seen in the finished square No. 77.

Nos. 75 and 77.—SQUARES IN GUIPURE NETTING.

These squares may be used alternately, and will make a pretty insertion, a heading for guipure lace, or joined for pincushion-tops, doilys, &c.

No. 76.—QUARTER OF SQUARE.

All the stitches in this design have been already described, except the stalk-stitch which crosses the point de toile. They are worked according to Nos. 85 and 86. This square will make a pretty doily, or, combined with other squares, will serve for antimacassars, &c.

No. 78.—PATTERN IN FAN, OBLONG, AND SPINNING STITCHES.

This shows the mode of working a combination of the above stitches.

Nos. 79 to 81 and 90.—STAR OR RADII.

For the mode of working the star represented in No. 79, see No. 80. The star requires cross-bars placed in the same manner as for a wheel, the ends of which must again have crossbars for the rounding of the star. Round the interwoven wheel in the middle the separate radii are arranged, which are formed, according to the previous directions, of loose threads round the bars of netting, and placed together in a bunch at the under part with two buttonhole-stitches upon the wheel. The little stars, arranged in a pretty pattern with cross-stitch and point d'esprit in No. 90, consist, as shown in No. 81, of loose threads stretched across and joined by being twice firmly interwoven in the middle.

No. 82.—DOUBLE CROSS.

This pattern is very effective for the middle of a square, or even for a corner. The loose threads must be first stretched across from one side over the hole of the netting, and a bar wound round in the opposite direction, interweaving it with the first bar, as shown in design.

Nos. 83 to 85 and 88, 89.—GUIPURE IN RELIEF.

These very effective patterns may be placed upon a ground of point de toile, or even upon plain netting. They present no difficulty, but require practice and the greatest accuracy. They consist of loose threads stretched over the foundation, and worked in like the point de reprise—for small patterns, over two threads, with one division; for broad patterns, leaves, &c., with two or three divisions over three or more threads. Leaves should be graduated. Stalks on leaves, or sometimes raised veins (see No. 76), are formed, according to the thickness required, of threads stretched across, wound once or several times round, and closely corded in returning. The large patterns, in filling up the stretched threads of which the frame of bars is composed, require a thread of the foundation to be worked in here and there lightly, which causes the guipure to keep its place better. No. 83 gives a finished cross in relief upon a netted foundation, covered with point de toile.

No. 84 shows the mode of working this. Nos. 85 and 89 show the mode of placing the large and small leaves and stalks so clearly that no description is necessary. No. 88 shows a combination of these stitches.

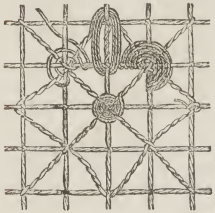
Nos. 86 and 87.—BUTTONHOLE-STITCH EDGE.

The buttonhole-stitch makes a very pretty scallop border. This edge may be either plain or ornamented with picots. It is advisable to work it in a frame. It is important that it should be carefully traced, so that when the threads of the netting are cut away the stitches remain in their places.

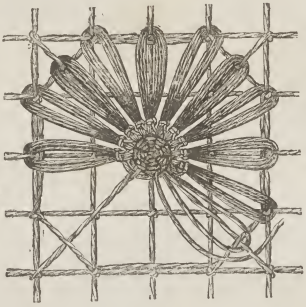
For this stretch the thread firmly round the netted thread, and tie it always with the loop described for the cross-stitch (see No. 40). Returning it must be closely twisted again, and then fastened with buttonhole-stitch, as shown in No. 86. No. 87 shows the mode of working the picots; they are formed by simply making another separate buttonhole-stitch, which lies free underneath, and is fastened to the next in continuing the row.

CONCLUSION.

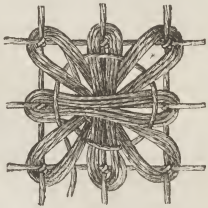
From the descriptions and illustrations of stitches which we have given in these Supplements we believe our readers will find no difficulty in working any of the guipure netting designs which we have already given, and shall continue to give, in our Journal. The designs on pages 17 and 25 of our Guipure Netting Supplements are each somewhat difficult, and should not be attempted until the stitches have all been well practised; but they are very beautiful designs, and show what very nice work may be produced in guipure netting.



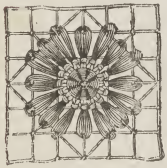
NO. 78.



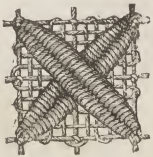
NO. 80.



NO. 81.



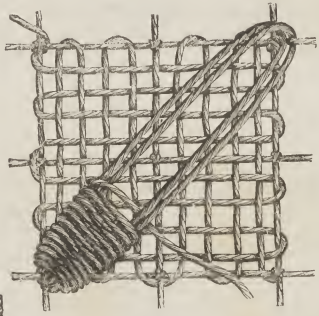
NO. 79.



NO. 83.



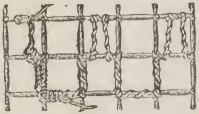
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NO. 85.



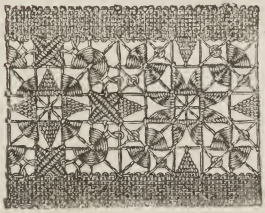
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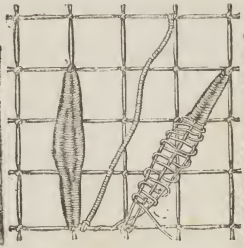
NO. 86.



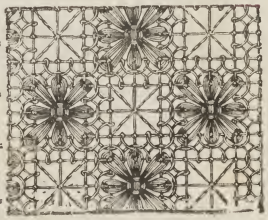
NO. 87.



NO. 88.



NO. 89.



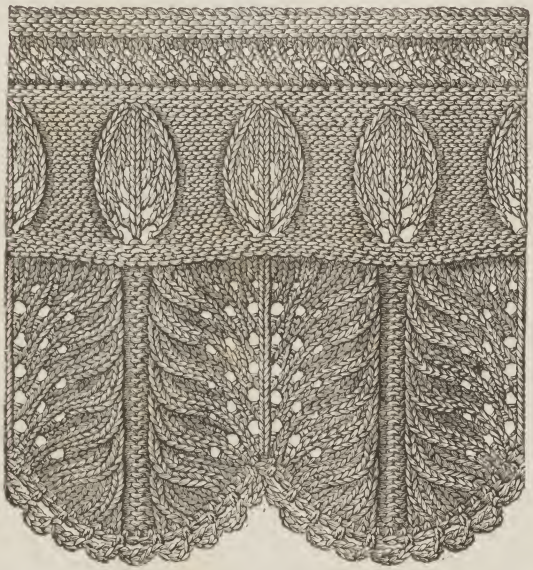
NO. 90.

THE YOUNG LADIES JOURNAL

COMPLETE GUIDE TO THE WORK-TABLE.

KNITTING.

WITH COLOURED SUPPLEMENT.



KNITTED BORDER FOR COUNTERPANE.

FULL DIRECTIONS FOR

PLAIN AND FANCY KNITTING.

DESCRIPTION OF

ILLUSTRATION ON PAGE 33 AND COLOURED SUPPLEMENT.

KNITTED BORDER FOR COUNTERPANE.

MATERIALS REQUIRED: Strutts' knitting cotton No. 8, two knitting pins No. 14 (Walker's bell gauge).

Knit the long way. Each pattern requires twenty-one stitches. You must cast on 3, 6, or 9 patterns.

1st Row: Purl three, knit three, knit two together, make one and knit one eight times, knit two together at the back, knit three. Repeat.

2nd Row: Purl two, purl two together at the back, purl sixteen, purl two together, purl two, knit three. Repeat.

3rd Row: Purl three, knit one, knit two together, knit sixteen, knit two together at the back, knit one. Repeat.

4th Row: Purl two together at the back, purl sixteen, purl two together, knit three. Repeat.

Repeat each of these four rows five times more. Knit the two next rows, purl the 27th and knit the 28th.

For the 1st Row of the raised pattern, make one, knit one, make one, purl eight. Repeat from the beginning of the row.

2nd Row: Knit eight, purl three, knit eight. Repeat.

3rd Row: Knit one, make one, knit one, make one, knit one, purl eight. Repeat.

4th Row: Knit eight, purl five. Repeat.

5th Row: Knit two, make one, knit one, make one, knit two, purl eight. Repeat.

6th Row: Knit eight, purl seven. Repeat.

7th Row: Knit three, make one, knit one, make one, knit three, purl eight. Repeat.

8th Row: Knit eight, purl nine. Repeat.

9th Row: Knit two together at the back, knit five, knit two together, purl eight. Repeat.

10th Row: Knit eight, purl seven. Repeat.

11th Row: Knit two together at the back, knit three, knit two together, purl eight. Repeat.

12th Row: Knit eight, purl five. Repeat.

13th Row: Knit two together at the back, knit one, knit two together, purl eight. Repeat.

14th Row: Knit eight, purl three. Repeat.

15th Row: Slip one, knit two together, pass the slipped stitch over them, purl eight. Repeat.

16th Row: Knit.

17th and 18th Rows: Purl.

19th Row: Make one, knit two together at the back. Repeat throughout the row.

20th Row: Purl.

21st Row: Knit one, * make one, knit two together at the back. Repeat from *, end the row with knit one.

22nd Row: Purl.

23rd Row: Like nineteenth row.

24th Row: Purl.

25th and 26th Rows: Knit.

27th Row: Purl.

28th Row: Knit, then cast off the stitches.

For the crochet edge:—

1st Row: Work one double into every stitch of border.

2nd Row: One double into a stitch in the depth of scallop, * four chain, one treble into the first, pass over two stitches, one double into the next. Repeat from * eight times more, then repeat from the beginning of the row.

COLOURED SUPPLEMENT.

DESIGN FOR KNITTED PENCE-JUG.

MATERIALS REQUIRED: Three skeins each of three shades of Berlin wool, four pins No. 17 (Walker's bell gauge).

Begin with the darkest shade, cast on three stitches on each of three pins, knit one round.

2nd and all following Rounds: Knit one stitch in the front of a loop, and one in the back, of the first and last stitches on each pin, until you have twenty-one stitches on each pin.

Knit two rounds without increase or decrease. Purl three rounds, knit three rounds.

With the second shade purl three rounds and knit three rounds.

With the lightest shade, purl three rounds and knit three rounds.

With the second shade purl three rounds.

With the lightest shade knit two rounds, and purl two rounds.

For the raised pattern work with the lightest shade of wool for the ground, and the darkest for the leaves. The light wool being carried at the back of the leaves, care must be taken not to draw it at all tight in crossing the leaves at the back, or the effect of the pattern will be very much spoilt.

For the 1st Row of raised pattern, make one, knit one, make one, purl eight. Repeat.

2nd Round: Knit eight, purl three. Repeat.

3rd Round: Knit one, make one, knit one, make one, knit one, purl eight. Repeat.

4th Round: Knit five, purl eight. Repeat.

5th Round: Knit two, make one, knit one, make one, knit two, purl eight. Repeat.

6th Round: Knit seven, purl eight. Repeat.

7th Round: Knit three, make one, knit one, make one, knit three, purl eight. Repeat.

8th Round: Knit nine, purl eight. Repeat.

9th Round: Knit two together at the back, knit five, knit two together, purl eight. Repeat.

10th Round: Knit seven, purl eight.

11th Round: Knit two together at the back, knit three, knit two together, purl eight. Repeat.

12th Round: Knit five, purl eight. Repeat.

13th Round: Knit two together at the back, knit one, knit two together, purl eight. Repeat.

14th Round: Knit three, purl eight.

15th Round: Slip one, knit two together, pass the slipped stitch over the two knitted together, purl eight. Repeat.

16th to 18th Rounds: Purl.

After finishing the pattern, work two plain and three purl rounds with the second shade of wool; then take the darkest shade and work six ribbed rounds of knit two and purl two alternately, nine rounds are ribbed with the second shade and six with the lightest.

For the lip: Knit seven rounds, increasing one stitch in each round. Above one point of the triangle, purl one round, then cast off all the stitches except five exactly opposite the increased stitches; these are knitted plain for the handle, which is two inches in length; to shape the end, decrease by knitting two stitches together at the end of each row, until one stitch only is left; this end is sewn to the jug upon the rib of the second shade above the raised pattern.

KNITTING.



PENCE JUG KNITTING.

IMPLEMENTS.

No. 1.—THE GAUGE.

First of all comes the gauge with which to measure accurately the knitting-pins. We give an illustration of the gauge, which is of white metal, and advise ladies who knit to procure one. Walker's gauge is the one we illustrate, and with which we measure.

KNITTING-PINS.

r needles as they are sometimes steel for finer kinds of work, and and vulcanite, when coarser mate-

ITTING-SHIELDS.

ıay be purchased in bone and ivory; ıssary when steel pins are used, as ıssibility of the work escaping from are made both in plain and fancy together by a piece of fine elastic.

ERIALS KNITTED.

use knitting-cotton, as its smooth its slipping more freely from the do. Strutts' knitting cotton can mmended for its smoothness, softre. Strutts' summer merino, both urs, will make excellently strong stockings for children and gentle-

ıgs, Messrs. Strutt manufacture a ılled best knitting. For knitting assars, &c., their crochet cotton is

s and stockings, Messrs. Faudel. manufacture the finest quality of eir peacock fingering, fleecy, Shetl cider yarn. They also make a f knitting silk, called ice silk. ply a very strong and good quality ed imperial knitting silk. These pplied by Messrs. Bedford, 186, 3, Goodge Street, W.

AL DIRECTIONS.

To knit well, the pins must be held lightly in the hands rather close to the points, and there should be very little movement of the hands for knitting easily and rapidly.

In winding wool, merino, cotton, or silk, care should be taken not to wind too tightly, as the material is impoverished thereby. It should be borne in mind that the size of the work is ruled more by the quality of the material than by the size of the pins.

KNITTING.

INTRODUCTION.

KNITTING is a very useful and amusing employment both for ladies and children, and should be taught generally, for the reason that the plainer sorts of knitting can be taken up at any time. Knitting is work alike suited to young and old. The invalid and the blind person find in it occupation with which to while away many hours that would otherwise pass wearily. In the gloaming work requiring strong light must be put aside, and a piece of knitting at hand—such as a sock, stocking, or mitten—can be taken up and worked at until it is thought time to draw the curtains and light up. Knitting in Italy and Spain was general long before its introduction into England. One of the wives of Henry VIII. had a present of a pair of knitted stockings. In the early part of Queen Elizabeth's reign knitted stockings must, however, have been rare, as the Queen is said to have had a pair of woven stockings presented to her, when she declared she would not again wear stockings made of cloth. Stocking-knitting must, towards the end of her reign, have become a work of some importance, as the stocking-knitters of Nottingham drove away from their town Lee, who invented a machine for weaving stockings. Lee retired to Paris, where disappointment and grief caused his death. The Scotch and German women and children surpass the English in the quantity, and generally in the quality, of their knitting. The Germans are acknowledged to be the best knitters on the Continent, and they take their knitting with them to the theatre. It is so much a habit with them to knit, that it in no way distracts their thoughts from what is going on around them. The word "knit" is from the Anglo-Saxon *cnytan*, or *cnyttan*. The Icelanders and Swedes call it *knyta*, and the Danes *knytte*.

IMPLEMENTS.

No. 1.—THE GAUGE.

First of all comes the gauge with which to measure accurately the knitting-pins. We give an illustration of the gauge, which is of white metal, and advise ladies who knit to procure one. Walker's gauge is the one we illustrate, and with which we measure.

KNITTING-PINS.

Knitting-pins, or needles as they are sometimes called, are made of steel for finer kinds of work, and wood, ivory, bone, and vulcanite, when coarser materials are knitted.

KNITTING-SHIELDS.

Knitting-shields may be purchased in bone and ivory; they are very necessary when steel pins are used, as they prevent the possibility of the work escaping from the pins. Shields are made both in plain and fancy forms, and are held together by a piece of fine elastic.

MATERIALS KNITTED.

Beginners should use knitting-cotton, as its smooth surface admits of its slipping more freely from the pins than wool can do. Strutts' knitting cotton can be thoroughly recommended for its smoothness, softness, and even texture. Strutts' summer merino, both in white and colours, will make excellently strong summer socks and stockings for children and gentlemen.

For ladies' stockings, Messrs. Strutt manufacture a very fine cotton called best knitting. For knitting trimmings, antimacassars, &c., their crochet cotton is very good.

For woollen socks and stockings, Messrs. Faudel, Phillips, and Sons manufacture the finest quality of knitting wools in their peacock fingering, fleecy, Shetland, Andalusia, and cider yarn. They also make a very fine quality of knitting silk, called ice silk. Messrs. Pearsall supply a very strong and good quality of knitting silk, called imperial knitting silk. These materials are all supplied by Messrs. Bedford, 186, Regent Street, and 23, Goodge Street, W.

GENERAL DIRECTIONS.

To knit well, the pins must be held lightly in the hands rather close to the points, and there should be very little movement of the hands for knitting easily and rapidly.

In winding wool, merino, cotton, or silk, care should be taken not to wind too tightly, as the material is impoverished thereby. It should be borne in mind that the size of the work is ruled more by the quality of the material than by the size of the pins.



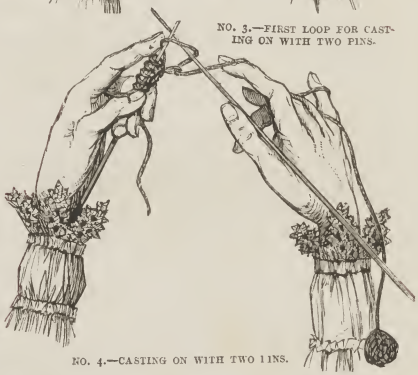
NO. 1.—WALKER'S BELL GAUGE.



NO. 3.—FIRST LOOP FOR CASTING ON WITH TWO PINS.



NO. 2.—CASTING ON WITH ONE PIN.



NO. 4.—CASTING ON WITH TWO PINS.

To learn knitting, coarse cotton—say Strutts' No. 8, and pins No. 12 or 14—should be selected.

No. 2.—CAST ON WITH ONE PIN.

Twist the cotton once round the forefinger of the left hand (see diagram), hold one end of wool between the thumb and second finger of the left hand. Hold the pin lightly, much the same way as you would hold a pen, in the right hand, keep the other part of the wool over the forefinger of the right hand, under the second and third fingers, and over the little finger, pass the pin under the wool on the left forefinger from left to right. With a slight movement of the right-hand forefinger pass the wool in the right hand round the pin, draw the pin with the wool round it to the left so as to bring it under the loop on the finger in which it was inserted, slip the thread off the left forefinger, and tighten it to form the stitch. Repeat from the beginning.

It is undesirable to cast on with one pin if you have many stitches in length, as you are apt not to have enough of the short end of the wool, unless you are a good judge of the length needed.

Nos. 3 and 4.—TO CAST ON WITH TWO PINS.

Pass a loop over the left-hand pin near the end of the cotton, hold the right-hand pin as already described for casting on with one pin; put the right-hand pin into the loop, passing the pin through from left to right, keeping the right-hand pin under the left pin; * pass the wool over this pin, between it and the left-hand pin, pull the loop up towards the right; now draw the right-hand pin up, and pass the stitch on it on to the left-hand pin, by putting the left pin through the left side of the loop, keeping the right-hand pin in the loop ready to begin the next stitch. Repeat from * for the required number of stitches.

No. 5.—KNITTING.

After having cast on the number of stitches needed, hold the pin with the cast-on stitches in the left hand, * pass the right-hand pin into the first stitch from left to right, put the cotton round between the two pins, pull the loop thus made through the loop on the left pin, and slip that loop off the left pin. Repeat from *.



NO. 5.—KNITTING.

No. 6.—PURLING OR RIBBING.

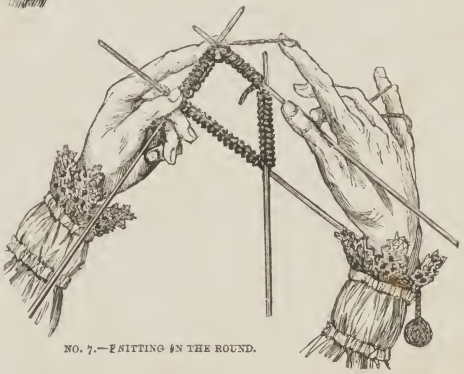
Keep the cotton in the front of the work, * put the right-hand pin into a stitch from right to left, passing it upwards through the front loop of a stitch, the right-hand pin resting on the left; pass the cotton round the front of the pin, bring it back between the two pins, pull the right-hand pin slightly back, so as to secure the loop on the right-hand pin, and draw off the loop on the left pin. Repeat from *.



NO. 6.—PURLING.

No. 7.—TO KNIT IN THE ROUND

Four and even five pins are sometimes used for knitting in the round. Cast on a third or fourth of the number of stitches required on each of the three or four pins; then, with the fourth or fifth pin, join round by knitting into the first stitch that was cast on, and continue round.



NO. 7.—KNITTING IN THE ROUND.

TO SLIP A STITCH.

To slip a stitch, pass it from one pin to the other without knitting it at the beginning of a row; in knitting with two pins, the first stitch of a row should always be slipped to make the work even; unless otherwise directed, put the pin into the stitch you are about to slip from left to right.

TO MAKE A STITCH OR COTTON FORWARD.

In knitting, pass the cotton from the back to the front of the work, and knit the next stitch as usual. In purling, pass the cotton completely round the pin.

TO MAKE TWO STITCHES.

Pass the wool to the front, then round the pin. If three stitches are to be made, the cotton must again be passed round. In knitting off two or more made stitches, the first you can knit in the usual way; the second you must put the pin into the back loop, then knit off as usual.

TO KNIT TWO STITCHES IN ONE.

First knit the front loop, and without removing the left-hand stitch from the pin, knit the back loop, then slip the stitch off the left-hand pin.

TO RAISE A STITCH.

Pick up and knit a stitch in the thread that lies crosswise between two stitches.

TO KNIT AT THE BACK.

Put the pin through the back loop on the left-hand needle, and knit as usual.

TO KNIT TWO TOGETHER.

Put the left-hand pin through two stitches together, and knit as one stitch.

TO KNIT TWO TOGETHER AND PASS A SLIP-STITCH OVER.

Pass a stitch from the left to the right hand pin without knitting it, knit two stitches together as already described, then, with the left-hand pin, draw the slip-stitch off the right hand over the last stitch knitted, which is still on the right-hand pin.

TO CAST OFF.

Knit two stitches, pass the first stitch over the second, knit a third stitch, and pass the second over it. Continue in this way until all the stitches are worked off.

DOUBLE KNITTING.

In casting on for this pattern allow three stitches to knit plain at each end.

1st Row: Knit three, * bring the wool forward, slip a stitch as if for purling, pass the wool back, knit one, putting the wool twice over the pin. Repeat from * until within three stitches of the end of row, knit these three.

In the next Row the stitch that was knitted is slipped, and the slipped stitch knitted.

No. 8.—CANE-WORK PATTERN.

Cast on any number of stitches divisible by four.

1st Row: Make one, knit one, make one, knit three. Repeat.

2nd Row: Purl.

3rd Row: Knit three, make one, slip one, knit two together, pass the slip-stitch over the two knitted together, make one. Repeat.

4th Row: Purl.

5th Row: Make one, slip one, knit two together, pass the slip-stitch over, make one, knit three. Repeat.

6th Row: Purl.

7th Row: Like third row.

8th Row: Purl.

9th Row: Make one, slip one, knit two together, pass the slip-stitch over, make one, knit three. Repeat.

10th Row: Purl. Repeat from the third row.

No. 9.—VANDYKE PATTERN.

Cast on nine stitches for each pattern.

1st Row: Knit three, * make one, knit two together at the back, knit four. Repeat from *.

2nd Row: Purl.

3rd Row: Knit one, knit two together, make one, knit one, make one, knit two together at the back. Repeat.

4th Row: Purl.

5th Row: Knit two together, * make one, knit three, make one, slip one, knit two together, pass the slip-stitch over. Repeat from *.

6th Row: Purl. Repeat from first row.

No. 10.—HERRINGBONE STRIPE.

Cast on any number of stitches divisible by three.

1st Row: Knit one, knit two together, make one. Repeat. End the row with knit two.

2nd Row: Purl one, purl two together, make one. Repeat. End the row with purl two.

These two rows are repeated throughout.

No. 11.—STRIPE WITH TWISTED BARS.

Cast on any number of stitches divisible by six.

1st Row: Knit one, cotton forward, knit one, knit three together, knit one, make one. Repeat from the beginning of the row.

For the 2nd and every alternate row the single stitch between the two made stitches is purled; the rest of the row is knitted. These two rows are repeated for the required length.

No. 12.—PATENT KNITTING, OR BRIOCHE KNITTING.

Cast on any number of stitches divisible by three.

Cotton forward, slip one, knit two together. Every row is worked the same.

The edge shown in illustration No. 12 is in crochet, and merely consists of one row of double and the second row, which is three chain, one double into the first. Repeat.

No. 13.—CABLE PATTERN.

Cast on eighteen stitches for a stripe, thus for six plain stitches on each side of the cable, for two patterns thirty stitches will be required, and so on.

1st Row: Purl six, knit six, and purl six.

2nd Row: Knit six, purl six, knit six.

3rd Row: Like first row.

4th Row: Like second row.

5th Row: Like third row.

6th Row: Knit six, take a third pin and purl three; with the first right-hand pin purl the next three stitches, and knit six.

7th Row: Purl six, knit the three stitches on the third or additional pin, knit the three stitches on the left-hand pin, purl six.

8th Row: Like second row. Repeat from first row.

No. 14.—KNITTED MITTEN.

The border which is worked round the top, and the finished mitten, are shown on page 40.

This mitten is suitable for a hand that will take a 7 or 7½ ladies' glove. It is to wear over the glove. If a small size is required, Andalusian wool and pins No. 15 may be used in place of the Berlin wool. Double Berlin wool and pins No. 14 will work out a large size for a gentleman's mitten. The directions are very simple, and the mitten is a particularly easy one to knit.

MATERIALS REQUIRED: 1½ oz Berlin wool; two pins No. 14 and four pins No. 15 (Walker's gauge).

For the left-hand mitten: Cast on fifty-five stitches with the No. 14 pins, forty of which form the hand, and fifteen the ribbed wrist. Always slip the first stitch of each row.

1st Row: Knit.
2nd Row: Knit forty, purl fifteen.
3rd Row: Knit.
4th Row: Knit forty, purl fifteen.
5th Row: Purl fifteen, knit forty.
6th Row: Knit.

Repeat from the first row till you have 101 rows. Then begin the thumb:

102nd Row: Cast off from the top of the hand fourteen stitches, knit twenty-five, leave the ribbed wrist stitches on the pin until the mitten is finished.

103rd Row: Knit twenty-six, cast on the same pin ten stitches.

104th Row: Knit twenty-five, make one, knit two together at the back, turn.

105th Row: Knit one, knit the made stitch at the back, knit the remaining stitches of the row plain.

106th Row: Knit twenty-four, make one, knit two together at the back, leave the other stitch on the left pin, turn.

The 105th and 106th Rows are now repeated alternately, with this difference, you knit one stitch less in each row until you have ten stitches to knit before the make one knit two together at the back, and leave one on the left-hand pin.

136th Row: Knit thirty-six.
137th Row: Knit thirty-six.

Cast off, sew up the thumb as far as the opening, then sew the sides of mitten together. With three pins (No. 15) pick up the between stitches round the top of hand of mitten, and purl for six rounds, cast off.

Any small embroidery pattern may be worked in these rounds, and up the back of mitten if preferred.

For the right-hand mitten: Cast on fifty-one stitches, knit two plain rows.

3rd Row: Knit ten.
4th Row: Turn and knit the ten stitches.
5th Row: Knit nine, make one, knit two together at the back, taking the second stitch of the two together from the left-hand pin.
6th Row: Knit one, knit the made stitch at the back, knit the rest.

The 5th and 6th rows are repeated alternately, knitting one stitch more in each alternate row previous to the make one, until you have increased to twenty-five stitches in the 35th row, when you make one, knit two together at the back, and knit nine from the left-hand pin.

36th Row: Knit back plain.
37th Row: Cast off ten stitches, knit twenty-six.
38th Row: Knit back the twenty-six stitches, cast on fourteen stitches.
39th Row: Knit.
40th Row: Repeat from the first row of the left-hand mitten until you have 101 rows at the wrist.

Finish the right-hand mitten as described for the left.

No. 15.—TRIANGULAR KILTED PATTERN.

Cast on any number of stitches divisible by nine.

1st Row: Purl eight, knit one. Repeat.
2nd Row: Purl two, knit seven. Repeat.
3rd Row: Purl six, knit three. Repeat.
4th Row: Purl four, knit five. Repeat.
5th Row: Purl four, knit five. Repeat.
6th Row: Purl six, knit three. Repeat.
7th Row: Purl two, knit seven. Repeat.
8th and 9th Rows: Like first row. Repeat from second row.

For the crochet edge: Work one double into the first stitch—that is knitted throughout—pass over three stitches, three trebles, three double trebles, and three trebles into the next stitch, pass over three stitches, and repeat.

No. 16.—RIBBED KNITTING WITH TWO PINS.

In knitting with two pins to produce a rib, you must knit two and purl two alternately. In the alternate rows you must reverse the work by purling the knitted and knitting the purled stitches. Sometimes ribbed knitting is worked alternately, one stitch knit and one purl. For wide ribs three knit and three purl are sometimes worked. No. 16 shows a rib of one knit and one purl, alternated after every sixth row; the rib is reversed by repeating the sixth row.

No. 17.—INFANT'S VEST.

MATERIALS REQUIRED: 2 oz Lady Betty or white Berlin wool, three bone pins No. 10 (Walker's bell gauge).

Cast on one pin 100 stitches, knit three ribs. Thus knit two rows, purl two rows, knit two rows. Then knit forty stitches, and with the third pin continue to work on these forty stitches until you have twenty-two rows—that is, eleven ribs. Leave these stitches on the pin. With the third pin cast off twenty stitches for the shoulder (by passing one stitch over the other) of the sixty stitches left on the first pin. Knit on the remaining forty stitches twenty-two rows for the back the same as for the front.

In the 23rd Row, cast on twenty stitches for the other shoulder, and knit them on one needle with the forty stitches left from the front. You will now have 100 stitches again, on which knit six rows as at the beginning.

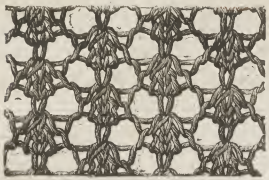
Cast off the stitches, and sew up the sides under the arm, leaving the armhole open.

A crochet edging is worked round the neck and sleeves.

1st Row: One single into the edge of knitting, two chain, pass over one stitch of knitting, one single into the next.

2nd Row: One double under two chain of last row, three chain, one double under next two chain. Repeat.

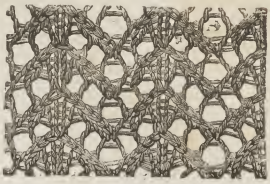
A tape or ribbon is run through the first row of crochet round the throat.



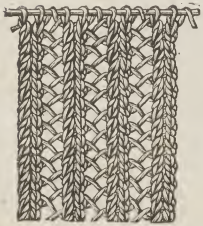
NO. 8.—CANE-WORK PATTERN.



NO. 14.—MITTEN.



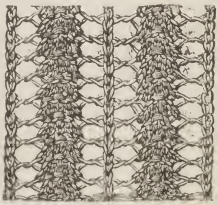
NO. 9.—VANDYKE PATTERN.



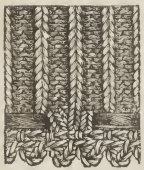
NO. 10.—HERRINGBONE STRIPE.



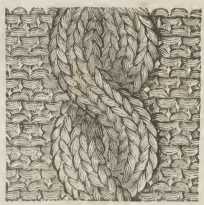
NO. 17.—INFANT'S VEST.



NO. 11.—STRIPE WITH TWISTED BARS.



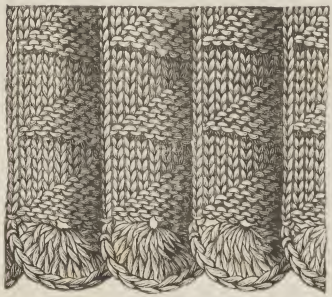
NO. 12.—PATENT OR BRIOCHE PATTERN.



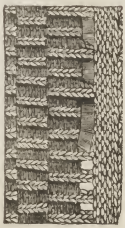
NO. 13.—CABLE TWIST.



NO. 14.—EDGE OF MITTEN.



NO. 15.—TRIANGULAR KILTED



NO. 16.—RIBBED BORDER.

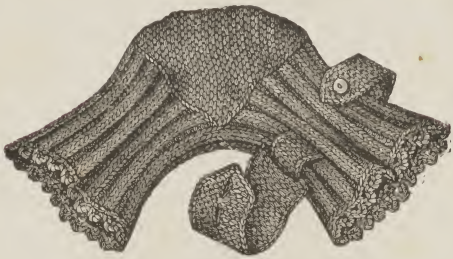
THE YOUNG LADIES' JOURNAL

COMPLETE GUIDE TO THE WORK-TABLE.

KNITTING.



NO 18. KNICKERBOCKER STOCKINGS. NO. 19.



NO. 19.—KNEE-CAP.

KNITTING.

DESCRIPTION OF ILLUSTRATIONS ON PAGE 41.

No. 18*a*—KNICKERBOCKER STOCKING FOR BOY FROM TEN TO TWELVE YEARS OF AGE.

MATERIALS REQUIRED: 4 oz fine gray and 2 oz fine black peacock fingering, four pins No. 15, and two No. 16 (Walker's gauge).

Cast on ninety-six stitches with black wool on three pins, No. 15. Knit two, purl one alternately for three inches, which will be about thirty-four rounds.

With gray wool continue as before until you have worked the sixteenth stitch of the third pin, pick up one stitch for the seam—that is the loop lying between the sixteenth and seventeenth stitches, purl this stitch in every succeeding round. To mark it, draw a piece of bright-coloured silk or cotton through it. Work off as before to the end of the rounds.

Work eleven more rounds of gray.

With black wool, work one round.

2nd Round: Increase one stitch on each side of the seam-stitch by picking it up as described for the seam-stitch, and working it to continue the rib.

Work five rounds without increase.

In the 8th Round increase as described for the second round.

9th to 12th Rounds without increase.

With gray wool, work twelve rounds without increase or decrease.

With black wool, work one round.

In the 2nd Round work two together before and after the seam, then work four rounds without decrease.

In the 7th Round decrease as described.

8th to 12th Rounds without decrease.

Work three stripes of twelve rounds each, alternately gray and black, decreasing as described for the last stripe. Work five stripes without increase or decrease. Work five rounds gray, then commence the heel. Divide the stitches thus:—Place twenty-one each side of the seam, that is, forty-three on the heel pin, leaving forty-two for the instep. Take a second ball of gray wool, so as to knit the heel with double wool and No. 16 pins. Continue the rib working on the heel stitches only for twenty-eight rows.

29th Row: Knit two past the seam, knit two together, knit one, turn, purl nine, purl two together, purl one, turn, knit eleven, knit two together, knit one; continue these last two rows, taking in two stitches more at each turn till all the side stitches are taken in. At each side of the heel pick up neatly, with a crochet-hook, thirty stitches; work with pin No. 15. Then take in the forty-two stitches left before commencing the heel, but let them remain on a separate pin, as they must continue to be ribbed. Decrease in every round until forty stitches are left at the sole. To decrease, knit two together at the right side and slip one, knit one, pass the slip-stitch over at the left side of the sole. To know left from right, imagine sock on right foot.

When the foot measures about six inches, commence the decrease for the toe thus: decrease one stitch at each side of back and each side of front stitches, always making the decrease the second stitch from the side. Work the next round plain. The two last rounds are to be worked alternately until you have twenty-eight stitches, when cast off, and sew up on the wrong side.

No. 18*b*—KNICKERBOCKER STOCKING.

MATERIALS REQUIRED: 6 oz fine fingering, four pins No. 15, and two pins No. 16 (Walker's gauge).

The shaping and all directions for No. 18*a* will serve for this stocking.

For the top knit one, purl two for three inches.

For the leg and top of foot work two rounds knit, and two purl, throughout the stocking.

For the heel, working with two pins, No. 16, and double wool, one row knit, one row purl. The sole and gusset are knitted throughout.

No. 19.—KNEE-CAP.

MATERIALS REQUIRED: 3 oz Berlin wool or four-thread fleecy, four steel pins No. 13 (Walker's gauge).

Cast on eighty-eight stitches—that is, twenty-nine on each of two pins, and thirty on the third, knit two and purl two alternately all round for fifty-two rounds.

In the 53rd Round knit twelve, cast off twenty-eight, knit twenty, cast off another twenty-eight. The twenty stitches form the part at the back of the knee, and are left on a separate pin. On the twelve stitches knit plain, pick up one of the cast-off stitches from the twenty-eight at the end of each row to increase the size of the gusset. Continue working thus till you have sixty-eight stitches on the pin. Now commence the decrease by knitting the last two stitches together until only twelve remain. Pick up the side stitches of the second half of gusset and knit round with the twenty left on the separate pin, then continue the rib for fifty-two rounds and cast off.

For the band cast on ten stitches, work for 112 rows. To make the point, decrease one stitch by knitting two together at the end of each row until one stitch remains.

For the wider band cast on twenty-two stitches and knit 112 rows. Buttonholes are worked in this band as follows: Knit to the centre of the twenty-two stitches, take a third pin, work five rows on the eleven stitches, work the same number of rows on the other eleven stitches, then knit on all the stitches, work eight plain rows between each of the buttonholes, which are worked over with wool in the ordinary way.

The bands are sewn to the back of the knee-cap by a needle and wool. The narrow band is sewn three ribs in front of the wide band, and is passed through the middle of it.

For the crochet edge work one double into a stitch at the edge of knitting, four chain, pass over two stitches, and repeat.

KNITTING *(Continued).*

No. 20.—EDGING.

MATERIALS REQUIRED: Two pins No. 17 (Walker's gauge), Strutts' crochet cotton No. 10.

Cast on eleven stitches.

1st Row: Knit nine, turn the cotton twice over the pin, knit two.

2nd Row: Knit two, knit one and purl one in the made stitch, knit nine.

3rd Row: Knit nine, slip one knit one pass the slipped stitch over, knit two.

4th Row: Knit two, cotton twice over the pin, knit ten.

5th Row: Knit six, slip one knit one pass the slipped stitch over, knit two, knit one, and purl one in the made stitch, knit two.

6th Row: Knit two, slip one knit one pass the slipped stitch over, knit three, cotton twice over the pin, knit six.

7th Row: Knit six, knit one and purl one in the made stitch, knit four, cotton twice over the pin, knit two.

8th Row: Knit two, knit one and purl one in the made stitch, knit four, slip one knit one pass the slipped stitch over, knit six.

9th Row: Knit four, slip one knit one pass the slipped stitch over, knit one, slip one knit one pass the slipped stitch over, knit two, slip one knit one pass the slipped stitch over, knit two.

10th Row: Knit two, cotton twice over the pin, knit three, cotton twice over the pin, knit three, cotton twice over the pin, knit four.

11th Row: Knit four, knit one and purl one in the made stitch, knit three, knit one and purl one in the made stitch, knit three, knit one and purl one in the made stitch, knit two.

12th Row: Knit two, slip one knit one pass the slipped stitch over, knit three, slip one knit one pass the slipped stitch over, knit three, slip one knit one pass the slipped stitch over, knit four.

13th Row: Knit six, slip one knit one pass the slipped stitch over, knit three, knit two together, cotton twice over the pin, knit two.

14th Row: Knit two, knit one and purl one in the made stitch, knit two together, knit three, cotton twice over the pin, knit six.

15th Row; Knit six, knit one and purl one in the made stitch, knit two, knit two together, slip one knit one pass the slipped stitch over, knit two.

15th Row: Knit two, cotton twice over the pin, knit four, slip one knit one pass the slipped stitch over, knit six.

17th Row: Knit nine, knit two together, knit one and purl one in the made stitch, knit two.

18th Row: Knit two, slip one knit one pass the slipped stitch over, knit ten.

19th Row: Knit nine, knit two together, cotton twice over the pin, knit two.

20th Row: Knit two, knit one and purl one in the made stitch, knit two together, knit eight.

21st Row: Knit nine, slip one knit one pass the slipped stitch over, knit two.

22nd Row: Knit two, slip one, knit one, pass the slipped stitch over, knit eight. Repeat from first row.

No. 21.—INSERTION.

Cast on fifteen stitches.

1st Row: Knit two, cotton twice over the pin, knit two together, knit nine, knit two together, cotton twice over the pin, knit two.

2nd Row: Knit one, knit two together, purl one, knit ten, knit two together, purl one, knit two.

Repeat the first and second rows alternately three times more.

9th Row: Knit two, cotton twice over the pin, knit two together, knit four, slip one knit one pass the slip stitch over, knit three, knit two together, cotton twice over the pin, knit two.

10th Row: Knit one, knit two together, purl one, knit five, cotton twice over the pin, knit four, knit two together, purl one, knit two.

11th Row: Knit two, cotton twice over the pin, knit two together, knit four, knit one and purl one in the made stitch, knit four, knit two together, cotton twice over the pin, knit two.

12th Row: Knit one, knit two together, purl one, knit three, * slip one, knit one, pass the slip stitch over. Repeat from * twice more, knit two, knit two together, purl one, knit two.

13th Row: Knit two, cotton twice over the pin, knit two together, knit two, cotton twice over the pin, knit three, cotton twice over the pin, knit two, knit two together, cotton twice over the pin, knit two.

14th Row: Knit one, knit two together, purl one, * knit three, knit one, and purl one in the made stitch, repeat from * once more, knit two together, purl one, knit two.

15th Row: Knit two, cotton twice over the pin, knit two together, knit two, slip one knit one pass the slip stitch over, slip one knit one pass the slip stitch over, knit one, slip one knit one pass the slip stitch over, knit two, knit two together.

16th Row: Knit one, knit two together, purl one, knit five, cotton twice over the pin, knit four, knit two together, purl one, knit two.

17th Row: Knit two, cotton twice over the pin, knit two together, knit four, knit one and purl one in the made stitch, knit four, knit two together, cotton twice over the pin, knit two.

18th Row: Knit one, knit two together, purl one, knit five, slip one knit one pass the slip stitch over, knit four, knit two together, purl one, knit two.

Repeat from first row.

Nos. 22, 23, AND 31.—COUNTERPANE.

MATERIALS REQUIRED: Strutts' knitting cotton, No. 13 three-thread super, and two pins No 19 (Walker's gauge).

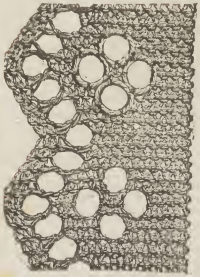
We may here mention that Walker's knitting pins are very nice to knit with, as they are particularly well made, with long tapering points, and will be found much better for this pattern than pins at all blunt at the point.

The finished counterpane is shown in No. 22, and is trimmed with fringe made of fork-work with lengths of cotton tied in and knotted. The hexagons and their six separate parts are sewn together with a needle and cotton. The star in the centre of each hexagon is worked with lone-stitches. It is not possible to state the quantity of cotton, as this must be ruled by the size of the counterpane.

Cast on thirty-seven stitches.

1st Row: Purl.

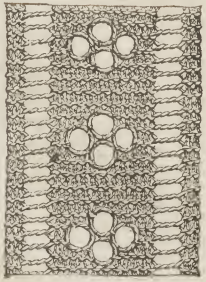
2nd Row: Knit.



NO. 20.—EDGING.



NO. 22.—COUNTERPANE.



NO. 21.—INSERTION.



NO. 25.
CORD.



NO. 24.—CHILD'S SOCK.



NO. 23.—HEXAGON FOR COUNTERPANE.



NO. 26.—GAITER.



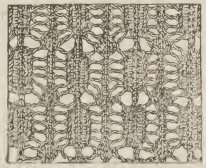
NO. 27.—DETAIL OF NO. 29.



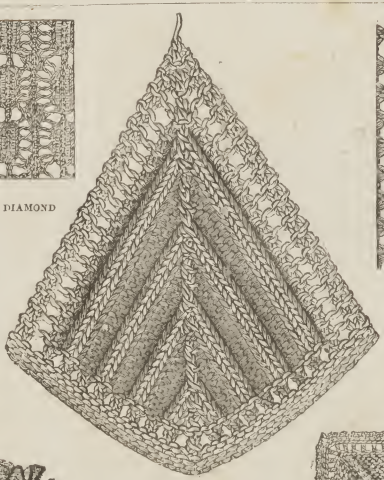
NO. 29.—INFANT'S BODICE.



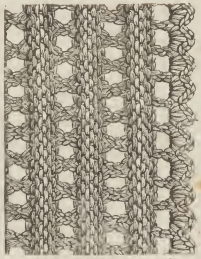
NO. 28.—DETAIL OF NO. 29.



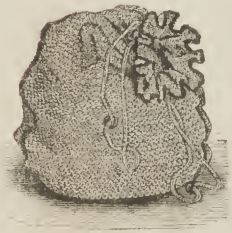
NO. 30.—OVAL AND DIAMOND PATTERN.



NO. 31.—DETAIL OF NO. 23.



NO. 32.—STRIPE WITH CROCHET EDGE.



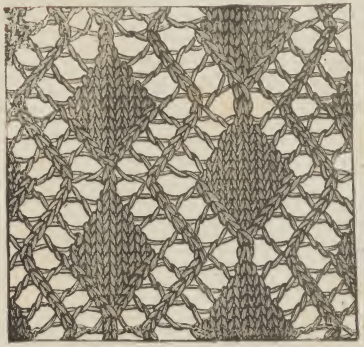
NO. 33.—TOBACCO-BAG.



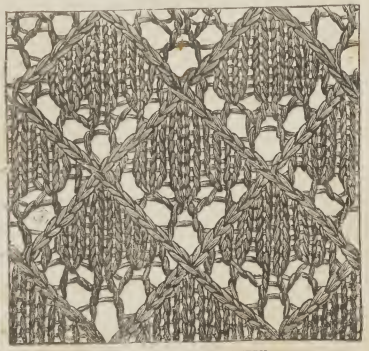
NO. 34.—INSERTION.



NO. 35.—SQUARE FOR COUNTERPANE.



NO. 36.—DIAMOND WITH OPEN TRELLIS.



NO. 37.—DIAMOND PATTERN.

3rd Row: Knit two, * make one, knit two together, repeat from * seven times more, make one, knit three together, * make one, knit two together, repeat from * six times more, make one, knit two.

4th Row: Knit.

5th Row: Knit two, make one, knit two together, * knit two, purl two, repeat from * twice more, knit two, purl one, * knit two, purl two, repeat from last * twice more, knit six.

6th Row: Knit two, make one, knit two together, * purl two, knit two, repeat from * twice more, purl one, knit three together, * purl one, knit two, purl two, repeat from last * twice more, knit four.

7th Row: Knit two, make one, knit two together, * knit two, purl two, repeat from * twice more, knit three, * purl two, knit two, repeat from last * twice more, knit four.

8th Row: Knit two, make one, knit two together, * purl two, knit two, repeat from * twice more, purl three together, * knit two, purl two, repeat from last * twice more, knit four.

9th Row: Knit two, make one, knit two together, * knit two, purl two, repeat from * twice more, knit one, purl two, knit two, purl two, knit two, purl two, knit six.

10th Row: Knit two, make one, knit two together, purl two, knit two, purl two, knit two, purl two, knit one, knit three together, knit one, purl two, knit two, purl two, knit two, purl two, knit four.

11th Row: Knit two, make one, knit two together, knit two, purl two, knit two, purl two, knit two, purl three, knit two, purl two, knit two, purl two, knit six.

12th Row: Knit two, make one, knit two together, purl two, knit two, purl two, knit two, purl two, knit three together, purl two, knit two, purl two, knit two, purl two, knit four.

13th Row: Knit two, make one, knit two together, knit two, purl two, knit two, purl two, knit two, purl one, knit two, purl two, knit two, purl two, knit six.

14th Row: Knit two, make one, knit two together, purl two, knit two, purl two, knit two, purl one, purl three together, purl one, knit two, purl two, knit two, purl two, knit four.

15th Row: Knit two, make one, knit two together, knit two, purl two, knit two, purl two, knit three, purl two, knit two, purl two, knit six.

16th Row: Knit two, make one, knit two together, purl two, knit two, purl two, knit two, purl three together, knit two, purl two, knit two, purl two, knit four.

17th Row: Knit two, make one, knit two together, knit two, purl two, knit two, purl two, knit one, purl two, knit two, purl two, knit six.

18th Row: Knit two, make one, knit two together, purl two, knit two, purl two, knit one, knit three together, knit one, purl two, knit two, purl two, knit four.

19th Row: Knit two, make one, knit two together, knit two, purl two, knit two, purl three, knit two, purl two, knit six.

20th Row: Knit two, make one, knit two together, purl two, knit two, purl two, knit three together, purl two, knit two, purl two, knit four.

21st Row: Knit two, make one, knit two together, knit two, purl two, knit two, purl one, knit two, purl two, knit six.

22nd Row: Knit two, make one, knit two together, purl two, knit two, purl one, purl three together, purl one, knit two, purl two, knit four.

23rd Row: Knit two, make one, knit two together, knit two, purl two, knit three, purl two, knit six.

24th Row: Knit two, make one, knit two together, purl two, knit two, purl three together, knit two, purl two, knit four.

25th Row: Knit two, make one, knit two together, knit two, purl two, knit one, purl two, knit six.

26th Row: Knit two, make one, knit two together, purl two, knit one, knit three together, knit one, purl two, knit four.

27th Row: Knit two, make one, knit two together, knit two, purl three, knit six.

28th Row: Knit two, make one, knit two together, purl two, knit three together, purl two, knit four.

29th Row: Knit two, make one, knit two together, knit two, purl one, knit six.

30th Row: Knit two, make one, knit two together, purl one, purl three together, purl one, knit four.

31st Row: Knit two, make one, knit two together, knit seven.

32nd Row: Knit two, make one, knit two together, purl three together, knit four.

33rd Row: Knit two, make one, knit two together, knit five.

34th Row: Knit two, make one, knit two together, knit one, knit two together, knit two.

35th Row: Knit two, make one, knit three together, knit three.

36th Row: Knit two, make one, knit three together, knit two.

37th Row: Knit two, make one, knit three together, knit one.

38th Row: Knit one, knit three together, knit one.

39th Row: Knit three together, draw the cotton through the loop on the pin.

No. 24.—CHILD'S SOCK.

MATERIALS REQUIRED: One ball silk or 1 oz Strutts' knitting cotton No. 16, three-thread super, four pins No. 20 (Walker's gauge).

Cast on sixty-eight stitches, twenty-two on each of two pins and twenty-four on the third pin, knit two, and purl two for two and a quarter inches, keep the pin with twenty-four stitches for the back of the sock, knit twelve stitches from this pin, pick up and knit a stitch for the seam, tie in a piece of coloured cotton, and purl this stitch throughout, knit plain for six rounds.

For the fancy pattern, either the stripe with twisted bars, or the herringbone stripe in No. 10, (page 40), or the oval and diamond pattern, No. 30, (page 45), will be suitable. Of course in knitting in the round the purled rounds must be knitted instead of purled, as the patterns are described for working on two pins.

Keep the back pin in plain knitting throughout and work the fancy pattern on the two front pins. Continue for two inches before beginning the heel, or longer if preferred.

For the heel: Work on thirty stitches, one row knit, and one row purl, for one and a half inch. For the centre of heel, work sixteen plain, knit two together, knit one, turn, purl four, purl two together, purl one, turn, knit five, knit two together, knit one; continue in this way, knitting one more stitch before the two together until all the stitches are knitted. Pick up twenty-four stitches on each side of the heel (keep the front stitches on one pin and the sole stitches on two pins); continue the pattern on the front pin.

To shape the foot, decrease two stitches at the beginning of one sole pin and at the end of the other until thirty stitches remain on the two sole pins, work one and a half inch without increase or decrease, knit all round plain for three rounds; in the fourth round, at the beginning of the front pin, knit one, slip one purl one pass the slip stitch over. At the end of the same pin knit two together, knit one. At the beginning of the first sole pin knit one, slip one knit one pass the slip stitch over; at the end of the

second sole pin knit two together, knit one. The next round is plain knitting without decrease. Continue to work the last two rounds alternately till twenty-six stitches remain, cast off, and sew up the toe on the wrong side.

No. 25.—CORD.

Cast on five stitches.

1st Row: Slip one, knit four.

2nd Row: Slip one as if for purling, knit three, purl one at the back.

These two rows are repeated alternately.

This is suitable for passing through a row of holes to draw up pelerines, petticoats, &c., or will make a good garter by casting on fifteen stitches.

Nos. 26 to 28.—INFANT'S GAITER.

MATERIALS REQUIRED: 4 oz white Berlin wool, four pins No. 14 (Walker's gauge).

Cast on seventy-two stitches, that is twenty-four on each of three pins. Knit two and purl two for two and a half inches; for the first to fourth rounds of calf (see design No. 27), knit with the exception of the centre stitch of one pin, which is purled in every round to form the seam. Mark the stitch by drawing a piece of coloured wool through it, so that you may observe to purl it in every round.

5th Round: Knit one, purl two, repeat. Increase by knitting the back, as well as the front of the loop, before and after the seam in each fourth round three times, repeat from the first to the fifth rounds four times, then commence the decrease in the same proportion as you increased (by taking two together) until you have worked eight patterns; purl two rounds, then commence the pattern shown in No. 28.

1st to 3rd Rounds: Knit, decrease two in the first round.

4th to 7th Rounds: Purl three, knit three, decrease two in the fifth round, repeat from the first to the seventh rounds twice more, then divide the stitches as you would for the foot of a stocking, that is, take the same number for the heel as there are for the front of foot. Continue the pattern on the back half of stitches for twenty-eight rows. Cast off.

Pick up the stitches at each side of the heel and knit them on the pin with the front stitches. Decrease by knitting two together at the beginning and end of every row until twenty-six stitches remain. Cast off.

Sew a strap of leather to each side of the front to pass under the foot. The simulated buttonholes are made (see design), by working one treble into a stitch at the side of gaiter, three chain, pass over two stitches and repeat; a bone button is sewn in each scallop.

No. 29.—INFANT'S BODICE.

MATERIALS REQUIRED: 5 oz white Berlin wool, four pins No. 14 (Walker's gauge).

Commence with the band for the waist. Cast on twenty-eight stitches, work backwards and forwards in plain knitting until you have worked eighteen or twenty inches; now commence the decrease for the pointed flap by—

1st Row: Knit two stitches together at the beginning of the row, knit six, slip one knit one pass the slip stitch over, knit to within ten stitches of the end, slip one knit one pass the slip stitch over, knit six, knit two together.

2nd Row: Knit seven, cotton twice over the pin, knit to within seven stitches of the end, cotton twice over the pin, knit seven.

3rd Row: Knit two together, knit five, knit one and purl one in the made stitches, and knit the two last stitches of the row together.

4th Row: Knit six, slip one knit one pass the slip stitch over, knit across to the other stitches worked in the made stitch, slip one knit one pass the slip stitch over, knit six.

The holes thus formed are for buttonholes, which should be worked over in buttonhole-stitch. Continue the decrease at the beginning and end of every other row until you have sixteen stitches on the pin, when make another hole as before described; when only twelve stitches remain cast off.

Fold the band as shown in the illustration, pick up the back half of stitches, knit one and purl one alternately for three inches. The purl and knitted stitches must be reversed in every other row to keep the rib on the right side; cast off.

The fronts are worked in two parts; pick up the stitches for one side, knit one and purl one alternately for three inches, cast off all but the six stitches nearest the arm, on these work four more rows and cast off. The other half of front is worked in the same way. Sew the back and front together at the shoulders. With three pins pick up the stitches round the armhole for the sleeve, knit two, and purl two alternately for two inches. Cast off.

A crochet edge is worked round the neck and sleeves.

1st Row: One treble into a stitch at the edge of knitting, one treble into the next stitch, two chain, pass over two stitches and repeat.

2nd Row: One double under two chain, three chain. Repeat.

A ribbon is run through the row of trebles and is tied in front.

No. 30.—OVAL AND DIAMOND PATTERN.

Cast on any number of stitches divisible by six.

1st Row: Knit one, make one, knit two together at the back, knit one, knit two together, make one. Repeat from the beginning of the row.

2nd Row: Purl.

The first and second rows are repeated alternately twice more.

7th Row: Knit two, make one, knit three together, make one, knit one. Repeat from the beginning of the row.

8th Row: Purl.

9th Row: Knit one, knit two together, make one, knit one, make one, knit two together at the back. Repeat from the beginning of the row.

10th Row: Purl.

11th Row: Knit two together, * make one, knit three, make one, knit three together. Repeat from *. At the end of the row omit the made stitch and knit one.

12th Row: Purl. Then repeat from the first row.

No. 31.—See No. 22.

No. 32.—STRIPE WITH CROCHET EDGE.

Cast on as many stitches as are needed for the length of your work.

1st Row: Knit.

2nd Row: Purl.

3rd Row: Knit.

4th Row: Purl.

5th Row: Make one, knit two together throughout.

6th Row: Purl. Repeat from the first row.

For the crochet edge:—

1st Row: Work one treble into a stitch of the knitting, two chain, pass over two. Repeat.

2nd Row: One double, one half treble, one treble, one half treble, and one double under each two chain throughout.

No. 33.—TOBACCO-BAG.

MATERIALS REQUIRED: One ball red, and one ball black knitting-silk, four pins No. 13 (Walker's gauge).

With red silk cast on 180 stitches, that is sixty stitches on each of three pins, knit eighteen rounds plain.

21st Round, with black silk: Make one, knit two together.

22nd Round, with the same colour: Knit.

With red silk continue to knit and purl alternately for one inch. Work one round like the twenty-first, then continue one round knit, and one round purl for five inches.

To commence the decrease for the bottom:—

1st Round: Knit two together, knit five. Repeat all round.

2nd to 4th Rounds: Knit.

5th Round: Like first.

7th to 10th Rounds: Knit.

8th Round: Knit four, take two together.

9th to 11th Rounds: Knit.

12th Round: Like eighth round.

13th to 15th Rounds: Knit.

16th Round: Knit three, knit two together.

17th to 19th Rounds: Knit.

20th Round: Like sixteenth round.

21st Round: Plain.

22nd Round: Knit one, knit two together. Repeat the two last rounds until you can decrease no more, draw up the loops that are left with a needle and silk.

Hem the top of the bag so that the hem comes just above the second row of holes, the first row forming the top edge. Line the bag with wash-leather; make a crochet chain of black silk, and pass through the row of holes to close the bag up; tie silk tassels on to the chain.

No. 34.—INSERTION.

Cast on twelve stitches.

1st Row: Knit two, make one, knit two together twice, cotton twice over the pin, knit two together, knit two, make one, knit two together.

2nd Row: Knit two, make one, knit two together, knit two, purl one, knit three, make one, knit two together.

3rd Row: Knit two, make one, knit two together, knit six, make one, knit two together.

4th Row: Like third row. Repeat from the first row.

No. 35.—SQUARE FOR COUNTERPANE.

MATERIALS REQUIRED: Strutts' cotton No. 12, super three-threads, five pins No. 19 (Walker's gauge).

Cast on 184 stitches, that is forty-six stitches on each of four pins.

1st Round: Knit.

2nd Round: Purl.

3rd Round: Make one, knit two together throughout.

4th Round: Knit.

5th Round: Purl two together at the beginning and end of each pin, purl the remaining stitches. Repeat the fourth and fifth rounds alternately, until only one stitch remains on each pin. Break off the cotton and draw through all the stitches on the pins with a needle and the end of the cotton.

No. 36.—DIAMOND WITH OPEN TRELLIS.

Cast on any number of stitches divisible by fourteen.

1st Row: Knit one, make one, knit two together at the back, make one, knit two together at the back, knit five, knit two together, make one, knit two together, make one. Repeat.

2nd Row: Purl.

3rd Row: Knit two, make one, knit two together at the back, make one, knit two together at the back, knit three, knit two together, make one, knit two together, make one, knit one. Repeat.

4th Row: Purl.

5th Row: Knit three, make one, knit two together at the back, make one, knit two together at the back, knit one, knit two together, make one, knit two together, make one, knit two. Repeat.

6th Row: Purl.

7th Row: Knit four, make one, knit two together at the back, make one, knit three together, make one, knit two together, make one, knit three. Repeat.

8th Row: Purl.

9th Row: Knit three, knit two together, make one, knit two together, make one, knit one, make one, knit two together at the back, make one, knit two together at the back, knit two. Repeat.

10th Row: Purl.

11th Row: Knit two, knit two together, make one, knit two together, make one, knit three, make one, knit two together at the back, make one, knit two together at the back, knit one. Repeat.

12th Row: Purl.

13th Row: Knit one, knit two together, make one, knit two together, make one, knit five, make one, knit two together at the back, make one, knit two together at the back. Repeat.

14th Row: Purl.

15th Row: Knit two together, * make one, knit two together, make one, knit seven, make one, knit two together at the back, make one, knit three together. Repeat from *. At the end of the last pattern in this row there will be only one stitch to knit instead of three together.

16th Row: Purl.

Then repeat from the beginning of the row.

No. 37.—DIAMOND PATTERN.

Cast on any number of stitches divisible by fourteen.

1st Row: Knit four, * slip one knit two together pass the slipped stitch over the two knitted together, make one by knitting the horizontal loop before the next stitch, knit seven. Repeat from *. End the row with knit two.

2nd Row: Purl.

3rd Row: Knit three, * knit two together, make one, knit two together at the back, knit five. Repeat from *. End the row with knit two together at the back.

4th Row: Purl.

5th Row: Knit two, * knit two together, make one, knit one, make one, knit two together at the back, knit three. Repeat from *. End the row with knit one.

6th Row: Purl.

7th Row: * Knit one, knit two together, make one, knit one, make one, knit one, make one, knit two together at the back. Repeat from *. End the row with knit one.

8th Row: Purl.

9th Row: Knit two together, * knit seven, slip one, knit two together, pass the slipped stitch over the two knitted together, make one by knitting the horizontal loop. Repeat from *. End the row with knit eight.

10th Row: Purl.

11th Row: Make one, * knit two together at the back, knit five, knit two together, make one, knit one. Repeat from *. End the row with knit five.

12th Row: Purl.

13th Row: * Knit one, make one, knit two together at the back, knit three, knit two together, make one. Repeat from *. End the row with knit one.

14th Row: Purl.

15th Row: Knit one, make one, knit one, make one, knit two together at the back, knit one, knit two together, make one, knit one, make one. Repeat from the beginning of the row. End the row with knit one.

16th Row: Purl. Then repeat from the first row.

The two designs, Nos. 36 and 37, are suitable for either window-curtains or shawls; if for the former use knitting cotton No. 18, and bone pins No. 10 (Walker's gauge). For shawls, Andalusian or Shetland wool, and bone pins No. 11 (Walker's gauge).

THE YOUNG LADIES' JOURNAL

COMPLETE GUIDE TO THE WORK-TABLE.

KNITTING.



NO. 38.—LEAF AND TRELLIS.

KNITTING.

DESCRIPTION OF ILLUSTRATION ON PAGE 49

No. 33.—LEAF AND TRELLIS PATTERN.

This is a very beautiful pattern for shawls, curtains, &c.

In working a shawl or curtains it is best to cast on sufficient stitches to work six stitches plain at the beginning and end of each row. This applies both to the purl and knit rows; and to make the square complete, six rows of knit and purl alternately must be worked before beginning, and at the end of the work.

Twenty stitches are needed for each pattern.

Knitters must not expect to find that they can work to the end of the pattern described in the last repeat of a row, in consequence of the pattern waving a great deal. It is always begun from one side and will work out perfectly correct, as anyone will find after trying it through.

1st Row: Purl.

2nd Row: Knit six, * make one and knit two together three times, make one, knit two, knit two together, knit ten. Repeat from * (there will be only four out of ten stitches to knit before the border stitches of this row in the last repeat).

3rd Row: Purl.

4th Row: Knit two, * knit two together, knit two, make one, knit one, make one and knit two together five times, knit five. Repeat from *.

5th Row: Purl.

6th Row: Knit one, * knit two together, knit two, make one, knit three, make one and knit two together three times, make one, knit two, knit two together, knit three. Repeat from *.

7th Row: Purl.

8th Row: Knit two together, knit two, make one, knit five, make one and knit two together three times, make one, knit two, knit two together, knit one. Repeat from beginning of row.

9th Row: Purl.

10th Row: Knit three, * make one, knit seven, make one and knit two together three times, make one, knit two, slip one, knit two together, pass the slip stitch over the last stitch, knit two. Repeat from * (in the last repeat there will be but one stitch to pass the slip stitch over, before the edge stitches, which must be kept straight).

11th Row: Purl.

12th Row: Knit two together, knit five, * knit two together and make one five times, knit one, make one, knit two, knit two together, knit five. Repeat from *.

13th Row: Purl.

14th Row: Knit five, * knit two together, knit two, make one and knit two together three times, make one, knit three, make one, knit two, knit two together, knit three. Repeat from *.

15th Row: Purl.

16th Row: Knit four, * knit two together, knit two, make one and knit two together three times, make one, knit five, make one, knit two, knit two together, knit one. Repeat from *.

17th Row: Purl.

18th Row: Knit three, knit two together, knit two, * make one and knit two together three times, make one, knit seven, make one, knit two, slip one, knit two together, pass the slip stitch over the last, knit two. Repeat from *.

Repeat from the third row for the required length.

KNITTING *(Continued).*

Nos. 39 and 40.—HALF-SQUARE SHAWL.

Materials Required: 3 oz blue Berlin wool, eight balls Messrs. Faudel, Phillips, & Son's white pompadour wool, two bone pins No. 9 (Walker's gauge).

This pretty and effective shawl is easily worked, and will be found a most comfortable opera-wrap; it measures 1¾ yard across the top from point to point.

Cast on with Berlin wool 300 stitches. Decrease to shape the shawl by knitting two together at the end of each row; work in plain knitting throughout.

1st Row: With Berlin wool.

2nd to 9th Row: With pompadour wool.

10th Row: With Berlin wool to form the lozenge-shaped pattern. When working the first and second stitch pick up and knit the corresponding stitches of the last Berlin row with them, knit eight stitches, then pick up the two next stitches and so on (see design No. 40).

11th Row: With Berlin wool, knit plain. Repeat from the second row, reversing the pattern formed in the tenth row by picking up the stitches between those picked up in the tenth row. The two sides are finished by tying in lengths of wool to form tassels.

The straight edge is finished by crochet scallops of pompadour wool.

1st Row: One double into each of the cast-on stitches.

2nd Row: One double into a stitch, pass over two doubles, five trebles into the next. Repeat.

No. 41.—STRIPE WITH HEMMED TOP FOR STOCKING.

Cast on three pins any number of stitches divisible by eight.

1st to 6th Rounds: Knit.

7th Round: Make one, knit two together throughout.

8th to 13th Rounds: Knit.

When the work is finished, the first six rounds are turned down and hemmed, leaving the seventh round to form the points at the top.

14th and 15th Rounds: Purl.

Now commence the pattern.

1st Round: Knit one, make one, knit two, slip one, knit two together, pass the slip stitch over the two knitted together, knit two, make one. Repeat from the beginning of the round.

2nd Round: Knit. These two rounds are repeated alternately.

No. 42.—INSERTION.

Cast on twenty-eight stitches.

1st Row: Slip one, make one, knit two together twice, make one, knit two together, knit five, knit two together, make one, knit two together, knit five, knit two together, make one, knit two together, knit one, make one, knit two together.

2nd Row: Slip one, make one, knit two together, knit one, knit one and purl one in the made stitch, knit seven, knit one and purl one in the made stitch, knit seven, knit one and purl one in the made stitch, knit two, make one, knit two together.

3rd Row: Slip one, make one, knit two together, knit seven, knit two together, make one, knit two together twice, make one, knit two together, knit eight, make one, knit two together.

4th Row: Slip one, make one, knit two together, knit eight, knit one and purl one in the made stitch, knit two, knit one and purl one in the made stitch, knit nine, make one, knit two together.

5th Row: Slip one, make one, knit two together, knit five, knit two together, make one, knit two together twice, make one, knit two together twice, make one, knit two together, knit six, make one, knit two together.

6th Row: Slip one, make one, knit two together, knit six, knit one and purl one in the made stitch, knit two, knit one and purl one in the made stitch, knit two, knit one and purl one in the made stitch, knit seven, make one, knit two together.

7th Row: Like the third row.

8th Row: Like the fourth row.

9th Row: Like the first row.

10th Row: Like the second row.

11th Row: Slip one, make one, knit two together, knit two, knit two together, make one, knit two together, knit ten, knit two together, make one, knit two together, knit three, make one, knit two together.

12th Row: Slip one, make one, knit two together, knit three, knit one and purl one in the made stitch, knit twelve, knit one and purl one in the made stitch, knit four, make one, knit two together.

13th Row: Slip one, make one, knit two together twice, make one, knit two together twice, make one, knit two together, knit six, knit two together, make one, knit two together twice, make one, knit two together, knit one, make one, knit two together.

14th Row: Slip one, make one, knit two together, knit one, knit one and purl one in the made stitch, knit two, knit one and purl one in the made stitch, knit eight, knit one and purl one in the made stitch, knit two, knit one and purl one in the made stitch, knit two, make one, knit two together.

15th Row: Like the eleventh row.

16th Row: Like the twelfth row, then repeat from the first row.

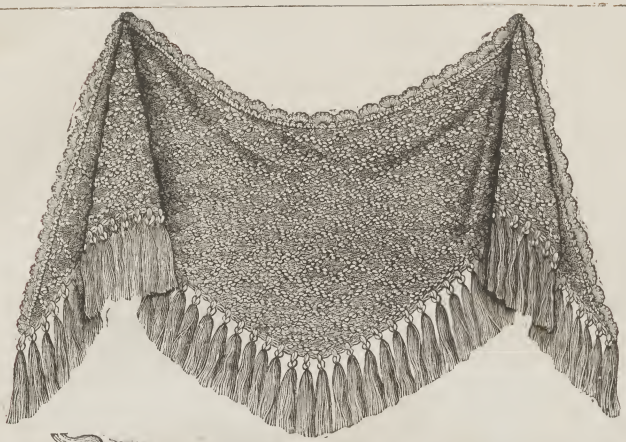
Nos. 43 and 47.—INFANT'S PETTICOAT.

Materials Required: 8 oz white and 2 oz pink Berlin wool or peacock fingering, four pins No. 16 (Walker's gauge).

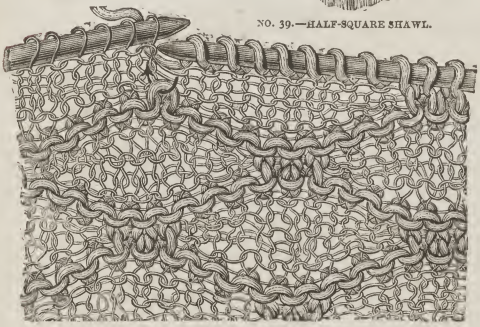
Commence with the bodice. Cast on sixty stitches, knit six rows, knit twenty stitches on these with the third pin, knit ten rows, cast off (this is for the first half of front); cast off twenty stitches of the forty left on the first pin (that is for the shoulder). Knit on the remaining twenty stitches for twenty rounds for the back of bodice, cast on with the third pin twenty stitches for the other half of front and knit ten rounds; then on the same pin cast on twenty more for the other shoulder, knit on one pin with the twenty for the back; you will now have sixty stitches on the pin, on these knit six rounds and cast off. Sew up under the arms with a needle and wool. Pick up the stitches round the armhole with three pins and knit with a fourth six plain rows. Pick up the stitches at the waist. For the band, make one, knit two together throughout, this forms the holes at the waist through which to run the ribbon to tie round the waist. Next row knit plain.

For the pattern shown in No. 47.

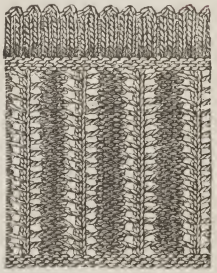
1st Row: Knit one and purl one in the first and last stitches, knit the rest plain.



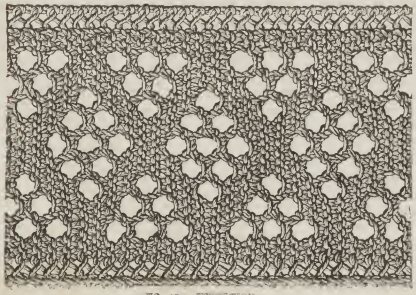
NO. 39.—HALF-SQUARE SHAWL.



NO. 40.—DETAIL OF SHAWL



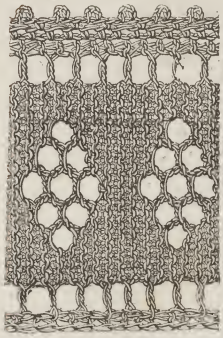
NO. 41.—STRIPE WITH HEM TOP.



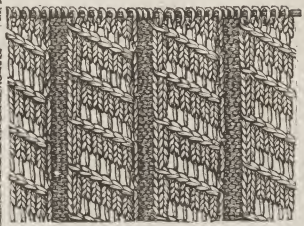
NO. 42.—INSERTION.



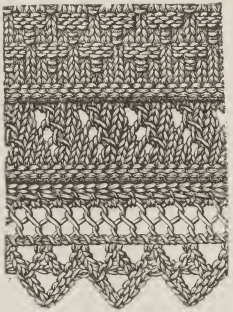
NO. 43.—INFANT'S PETTICOAT.



NO. 44.—DETAIL OF CHEMISE TRIMMING.



NO. 45.—DESIGN FOR SOCKS OR STOCKINGS &C



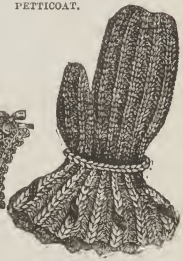
NO. 46.—DESIGN FOR CHILD'S PETTICOAT.



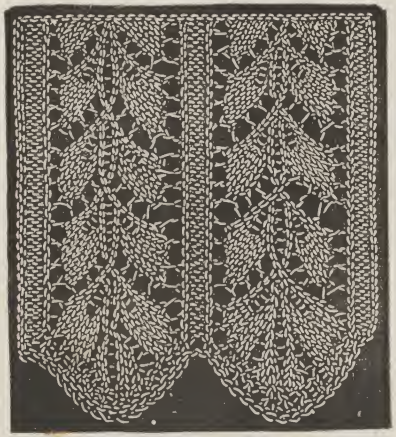
NO. 47.—DETAIL OF NO. 43.



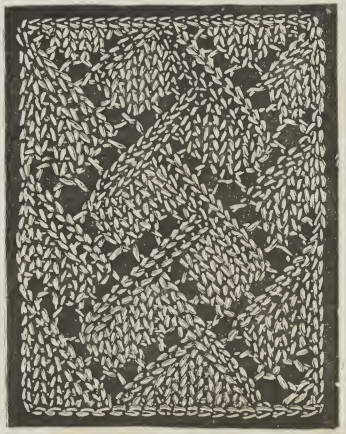
NO. 48.—CHEMISE TRIMMING.



NO. 49.—INFANT'S GLOVE.



NO. 50.—DOUBLE ROSE LEAF.



NO. 51.—CORAL PATTERN.

2nd Row: Knit.
3rd Row: Purl.
4th Row: Purl one, knit one in the first and last stitches, purl the rest.
5th Row: Knit one, purl one.
6th Row: Knit one, slip one.
7th Row: Purl.
8th Row: Knit.
9th Row: Knit. Repeat from the first row five times more and cast off.

The lower half of skirt is worked separately in cable pattern, directions for working which will be found in No. 13, (page 38).

Cast on fifty-four stitches, this will allow for six plain stitches at each edge, and twelve stitches between each of three patterns. This is sewn to the skirt with a needle and wool; the pink stripes are worked in crochet on the sixth row of plain stripes between the cable patterns.

At the bottom of petticoat and round the sleeves work one double into a stitch of knitting, pass over one stitch, five trebles into the next, pass over one stitch, and repeat from the beginning of the row.

For the crochet edging round the neck:—
1st Row: Work with white wool one double into a stitch of knitting, one chain, pass over one stitch, and repeat.
2nd Row: One double under one chain, three chain. Repeat. A ribbon is run through the first row and is tied in front.

Nos. 44 and 43.—TRIMMING FOR CHEMISE.

Materials Required: Crochet cotton No. 20, and two pins No. 20 (Walker's gauge).

Cast on twenty-four stitches.
1st and 2nd Rows: Knit.
3rd Row: Slip one, knit two together, make one, knit two together, knit fourteen, knit two together, make one, knit two together, knit one.
4th Row: Knit one and purl one in the made stitches, knit the rest.
5th Row: Knit.
6th Row: Like the third row.
7th Row: Like fourth row.
8th Row: Like fifth row.
9th Row: Slip one, knit two together, make one, knit two together, knit five, knit two together, make one, knit two together, knit five, knit two together, make one, knit two together, knit one.
10th Row: Knit one and purl one in the made stitches, knit the rest plain.
11th Row: Slip one, knit seven, knit two together, make one, knit two together twice, make one, knit two together, knit eight.
12th Row: Slip one, knit two together, make one, knit two together, knit four, knit one and purl one in the made stitch, knit two, knit one and purl one in the made stitch, knit four, knit two together, make one, knit two together, knit one.
13th Row: Slip one, knit one, knit one and purl one in the made stitch, knit two, knit two together, make one, knit two together twice, make one, knit two together twice, make one, knit two together, knit two, knit one and purl one in the made stitch, knit two.
14th Row: Knit one and purl one in the made stitches, knit the rest plain.
15th Row: Slip one, knit two together, make one, knit two together, knit three, knit two together, make one, knit two together twice, make one, knit two together, knit three, knit two together, make one, knit two together, knit one.
16th Row: Knit one and purl one in the made stitches, knit the rest plain.
17th Row: Slip one, knit nine, knit two together, make one, knit two together, knit ten.
18th Row: Knit one and purl one in the made stitches, knit the rest plain.

Repeat from the third row for the length required round the neck.

The sleeves are worked separately, just the length for round the arm.

For the crochet edge:—
1st Row: One double into a stitch of knitting, one chain, and repeat all round.
2nd Row: One double under one chain, one chain. Repeat.
3rd Row: One double under one chain, three chain, one double into the first, one chain, pass over one chain of last row, and repeat.

A ribbon is run through the rows of holes in the knitting and is tied in bows, which shapes the top of the trimming.

No. 45.—DESIGN FOR STOCKINGS, SOCKS, &c.

This pattern is knitted in the round.

Cast on any number of stitches divisible by ten.

1st Round: Purl three, make one, slip one, knit one, pass the slipped stitch over, knit five.
2nd Round: Purl three, knit two, make one, slip one, knit one, pass the slip stitch over, knit four.
3rd Round: Purl three, knit two, make one, slip one, knit one, pass the slip stitch over, knit three.
4th Round: Purl three, knit three, make one, slip one, knit one, pass the slip stitch over, knit two.
5th Round: Purl three, knit four, make one, slip one, knit one, pass the slip stitch over, knit one.
6th Round: Purl five, knit five, make one, slip one, knit one, pass the slip stitch over. Repeat from the first round.

No. 46.—DESIGN FOR CHILD'S PETTICOAT.

Materials Required: 6 oz white peacock fingering, and two pins, No. 13 (Walker's gauge).

With the wool and pins named nine stitches measure an inch.

Cast on any number of stitches divisible by four.
1st Row: Knit.
2nd and 3rd Rows: Purl.
4th Row: Knit.
5th Row: Make one, slip one, knit one, pass the slip-stitch over, knit two.
6th Row: Purl.
7th Row: Knit one, make one, slip one, knit one, pass the slip-stitch over, knit two. End the row with knit one.
8th Row: Purl.
9th Row: Knit two, make one, slip one, knit one, pass the slip-stitch over.
10th and 11th Rows: Purl.
12th Row: Knit.
13th Row: Knit three, purl one.
14th Row: Knit one, purl three.
15th Row: Purl one, * knit one, purl three, repeat from *; end with purl two.
16th Row: Knit two, purl one, knit three; end with knit one.
17th Row: Knit one, * purl one, knit three, repeat from *; end with knit two.
18th Row: Purl two, * knit one, purl three, repeat from *; end the row with purl one. Repeat from the thirteenth row for the length required.

For the edging cast on seven stitches:—
1st Row: Slip one, knit two, make one, knit two together, cotton twice over the pin, knit two together.

2nd Row: Slip one, purl one knit one and purl one in the stitch made by passing the cotton twice over the pin, knit two, make one, knit two together, knit one.

3rd Row: Slip one, knit two, make one, knit two together, knit four.

4th Row: Slip one, knit five, make one, knit two together, knit one.

5th Row: Slip one, knit two, make one, knit two together, cotton twice over the pin, knit two together, cotton twice over the pin, knit two together.

6th Row: Slip one, purl one, knit one, and purl one in the made stitch, knit one, purl one, knit one, and purl one in the next made stitch, knit two, make one, knit two together, knit one.

7th Row: Slip one, knit two, make one, knit two together, knit eight.

8th Row: Cast off six stitches, knit three, make one, knit two together, knit one. Repeat from the first row.

This edging is sewn to the bottom of petticoat with a needle and wool.

No. 47.—See No. 43.

No. 48.—See No. 44.

No. 49.—INFANT'S GLOVE.

Materials Required for a Pair: 1 oz white Berlin wool, one skein blue, two knitting-pins No. 10, and two No. 14 (Walker's bell gauge).

Cast on fifty-seven stitches with pins No. 10.

1st to 14th Rows: Make one, slip one, knit two together. Repeat to the end of row.

15th to 18th Rows: With No. 14 pins, like first to fourteenth.

19th Row: Knit one, knit two together. Repeat.

20th Row: Knit one, * make one, knit two together. Repeat from * to the end of row.

21st Row: Knit.

22nd Row: Knit one, purl one. Repeat.

23rd Row: Purl the knitted and knit the purl stitches of last row. The twenty-second and twenty-third rows are repeated three times.

30th Row: Make one, slip one, knit one. Repeat to the end of row.

31st to 37th Rows: Make one, slip one, knit two together. Repeat to the end of rows.

38th Row: Make one, slip one, knit two together, repeat five times more; turn, leaving the other stitches, and knit the eighteen stitches in the same pattern for thirteen rows more.

52nd Row: Knit one, knit two together to the end of row.

53rd Row: Knit two together to the end of row, then cast off. This forms the thumb.

Now, with the stitches that are left on the pin, commence the thirty-ninth row of hand by knitting three stitches together to decrease one rib, then make one, slip one, knit two together to the end of row.

40th Row: Make one, slip one, knit two together to the end of row, knitting the three last stitches together. Repeat the two last rows once more, but you will have only two stitches to knit together at the end.

43rd Row: Knit three together; to decrease as before, * make one, slip one, knit two together. Repeat from *.

44th Row: Make one, slip one, knit two together, knitting three together at the end; repeat the last row fourteen times more, knitting two together instead of three together at the end of the rows.

59th Row: Knit one, knit two together to the end.

60th Row: Knit one, purl one. Repeat.

61st Row: Like sixtieth row.

62nd Row: Knit two together, repeat, then cast off, sew the ends and inside of the thumb together, and the edge-stitches of the hand; a narrow sarsnet ribbon may be run through the holes at the wrist if preferred, or a row of crochet chain may be worked round it to draw the wrist in a little. This glove is for the right hand. Commence to knit the hand part first instead of the thumb for the left hand. The little pattern on the cuff is made by working diagonally about four chain-stitches with a needle and blue wool.

No. 50.—DOUBLE ROSE-LEAF PATTERN.

Cast on three stitches for each close stripe, and seventeen stitches for each open stripe. As many stripes can be worked as the width of article requires: the open stripe must have a close stripe on each side of it.

1st Row: * Knit one, purl two, knit one, make one, knit one, slip one, knit one, pass the slipped stitch over, purl one, knit two together, knit one, purl one, knit one, slip one, knit one, pass the slipped stitch over, purl one, knit two together, knit one, make one knit one, repeat from *; end the row with purl two, knit one.

2nd Row: * Purl one, knit two, purl four, knit one, purl two, knit one, purl two, knit one, purl four, repeat from *; end the row with knit two, purl one.

3rd Row: * Knit one, purl two, knit one, make one, knit one, make one, slip one, knit one, pass the slipped stitch over, purl one, knit two together, purl one, slip one, knit one, pass the slipped stitch over, purl one, knit two together, make one, knit one, make one, knit one, repeat from *; end the row with purl two, knit one.

4th Row: * Purl one, knit two, purl five, knit one, purl one, knit one, purl one, knit one, purl five, repeat from *; end with knit two, purl one.

5th Row: * Knit one, purl two, knit one, make one, knit three, make one, slip one, knit two together, pass the slipped stitch over, purl one, slip one, knit two together, pass the slipped stitch over, make one, knit three, make one, knit one, repeat from *; end with purl two, knit one.

6th Row: * Purl one, knit two, purl seven, knit one, purl seven, repeat from *; end with knit two, purl one.

7th Row: * Knit one, purl two, knit one, make one, knit five, make one, slip one, knit two together, pass the slipped stitch over, make one, knit five, make one, knit one, repeat from *; end with purl two, knit one.

8th Row: * Purl one, knit two, purl seventeen, repeat from *; end with knit two, purl one.

There are eight rows to a pattern. Sixteen rows must be worked before whole pattern is seen

No. 51.—CORAL PATTERN.

Cast on any number of stitches divisible by twenty-one.

1st Row: Knit two together, knit three, knit two together, knit one, make one, knit one, make one, knit one, knit two together, knit three, knit two together, knit one, make one, knit one, make one, knit two.

2nd Row: Purl.

3rd Row: Knit two together, knit one, knit two together, knit one, make one, knit three, make one, knit one, knit two together, knit one, knit two together, knit one, make one, knit three, make one, knit two.

4th Row: Purl.

5th Row: Slip one, knit two together, pass the slip stitch over, knit one, make one, knit five, make one, knit one, slip one, knit two together, pass the slip stitch over, knit one, make one, knit five, make one, knit two.

6th Row: Purl.

7th Row: Knit two, make one, knit one, make one, knit one, knit two together, knit three, knit two together, knit one, make one, knit one, make one, knit one, knit two together, knit three, knit two together.

8th Row: Purl.

9th Row: Knit two, make one, knit three, make one, knit one, knit two together, knit one, knit two together, knit one, make one, knit three, make one, knit one, knit two together, knit one, knit two together.

10th Row: Purl.

11th Row: Knit two, make one, knit five, make one, knit one, slip one, knit two together, pass the slip stitch over, knit one, make one, knit five, make one, knit one, slip one, knit two together, pass the slip stitch over. Repeat from the first row.

FEATHER-PATTERN KNITTING.

Cast on any number of stitches divisible by twenty-five, allowing three extra stitches at each edge to be knitted plain, to form a straight edge.

1st Row: Knit the three first stitches, knit two together four times, * knit one, make one, and knit one eight times, knit two together eight times, repeat from *. End the row with knit two together four times, knit three.

2nd Row: Purl.

3rd Row: Knit.

4th Row: Purl.

Repeat from the first row.

KNITTED JACKET FOR LADY.

MATERIALS REQUIRED: 6 oz each scarlet and gray double Berlin wool, two bone knitting pins, No 6 (Walker's gauge), a tricot hook No. 7.

This jacket is very easy to make; it is knitted in three stripes, two gray and one scarlet. The stripes are joined by a needle and wool. For the gray stripes, which are made long enough to pass over the shoulder and form both the front and back stripe, cast on twenty-one stitches, knit three and purl three alternately; always slip the first stitch; continue to knit thus until you have made the stripe the length required, purling the knitted and knitting the purled stitches in each alternate row. About 174 rows will be required. These stripes compose the two sides, shoulder-pieces, and fronts. The stripe for the back is knitted with scarlet wool in the same way, making it half the length. The light stripes are sewn one each side of the back, then each is folded and sewn up under the arm, leaving a sufficient space for the arm-hole. With scarlet wool work a stripe of tricot on eight stitches. For the edge of the stripes work one double into a stitch, four chain, one treble into first of four chain, pass over two stitches of tricot and repeat. This stripe is sewn to the jacket as shown in the illustration. A similar stripe serves for the sleeves, working on six instead of eight stitches. The jacket is fastened by pearl buttons.

PETTICOAT KNITTED IN STRIPES.

MATERIALS REQUIRED: ¾ lb Berlin or three-thread fleecy wool, two bone knitting-pins No. 9, and two pins No. 11 (Walker's gauge).

This petticoat is simply and quickly made; it is composed of twelve stripes, each knitted separately.

Commence at the bottom; cast on with white wool forty-one stitches.

1st Row: Make one, knit nineteen, slip one, knit two together, pass the slipped stitch over the two knitted together, knit nineteen.

2nd Row: Make one, knit to the end of the row. These two rows are repeated throughout.

The 3rd, 4th, 7th, 8th, 11th, and 12th rows are knitted with blue wool, all the rest with white. To decrease the size of the petticoat towards the waist, knit with No. 11 pins after two-thirds of the length has been worked. The length of the petticoat must be regulated according to the size required. When all the stripes are worked, they are joined together on the right side with single-stitches worked in crochet.

For the crochet edge, work with blue wool one double into the edge of knitting, four chain, one treble into first of four chain, one double into petticoat. Repeat all round.

The top of the petticoat is sewn to a deep band of white linen; put the points into the linen band. The bottom is finished by a kilting of muslin, edged with lace, put in under the points.

BRIOCHE MAT.

MATERIALS REQUIRED: 1 oz each of two colours double Berlin wool, two pins No. 8 (Walker's gauge).

Pale blue or coral pink with bronze-green will make a pretty mat.

Cast on eighteen stitches.

1st Row: Put the pin into a stitch, wind the wool three times over first two fingers of the left hand and over the pin, pull the three thicknesses through and knit off the stitch, repeat from beginning three times more, * make one, slip one, knit two together, *. You will now have seven stitches on right-hand pin.

2nd Row: Turn, * make one, slip one, knit two together, * knit four, taking the loops of fringe with each stitch.

3rd Row: Repeat from beginning to end of first row, repeat from * to * once more. You will now have ten stitches on your right-hand pin.

4th Row: Like second row, repeating from * to * twice.

5th Row: Like first row; repeating from * to * three times, you have thirteen stitches on right-hand pin.

6th Row: Like second row, repeating from * to * three times.

7th Row: Like first, repeat from * to * three times, knit five, you have now all the stitches on your pin.

8th Row: With the second colour, knit five, make one, slip one, knit two together three times, knit four. Repeat from the beginning fifteen times more. Cast off, sew up, and draw the centre closely together.

THE YOUNG LADIES' JOURNAL

COMPLETE GUIDE TO THE WORK-TABLE.

KNITTING.



NO. 52.—COUNTERPANE WITH DIAMOND STRIPE.

KNITTING.

KNITTING *(Continued).*

No. 52.—DIAMOND STRIPE FOR COUNTERPANE.

MATERIALS REQUIRED: Strutts' best three-thread knitting cotton No. 16; two knitting pins No. 16 (Walker's bell gauge). The quantity of cotton must depend on the size of quilt.

For the wide stripe cast on fifty-three stitches.

1st Row: Purl one and knit one ten times, purl three, knit three, purl one, knit three, purl three; knit one and purl one ten times.

2nd Row: Knit one and purl one ten times, knit three, purl three, knit one, purl three, knit three, purl one and knit one ten times.

3rd Row: Like first row.

4th Row: Purl one and knit one nine times, purl one, knit three, purl three, knit one, purl one, knit one, purl three, knit three. Purl and knit alternately to the end of the row.

5th Row: Purl the knitted and knit the purled stitches of last row.

6th Row: Like fourth row.

7th Row: Purl and knit alternately nine times, purl three, knit three, purl one, knit three, purl one, knit three, purl three, knit and purl alternately to the end of the row.

8th Row: Like the fifth row.

9th Row: Like the seventh row.

10th Row: Purl and knit alternately eight times, purl one, knit three, purl three, knit one, purl five, knit one, purl three, knit three. Purl and knit alternately to the end of the row.

11th Row: Like eighth row.

12th Row: Like tenth row.

13th Row: Purl and knit alternately eight times, purl three, knit three, purl one, knit three, purl one, knit three, purl one, knit three, purl three. Knit and purl alternately to the end of the row.

14th Row: Like eleventh row.

15th Row: Like thirteenth row.

16th Row: Purl and knit alternately seven times, purl one, knit three, purl three, knit one, purl three, knit three, purl three, knit one, purl three, knit three. Purl and knit alternately to the end of the row.

17th Row: Like fourteenth row.

18th Row: Like sixteenth row.

19th Row: Purl and knit alternately seven times, purl three, knit three, purl one, knit three, purl five, knit three, purl one, knit three, purl three. Knit and purl alternately to the end of the row.

20th Row: Like seventeenth row.

21st Row: Like nineteenth row.

22nd Row: Purl and knit alternately six times, purl one, knit three, purl three, knit one, purl three, knit seven, purl three, knit one, purl three, knit three. Purl and knit alternately to the end of the row.

23rd Row: Like twentieth row.

24th Row: Like twenty-second row.

25th Row: Purl and knit alternately six times, purl three, knit three, purl one, knit three, purl nine, knit three, purl one, knit three, purl three. Knit and purl alternately to the end of the row.

26th Row: Like twenty-third row.

27th Row: Like twenty-fifth row.

28th Row: Purl one and knit one alternately five times, purl one, knit three, purl three, knit one, purl three, knit eleven, purl three, knit one, purl three, knit three. Purl and knit alternately to the end of the row.

29th Row: Like twenty-sixth row.

30th Row: Like twenty-eighth row.

31st Row: Purl one and knit one alternately five times, purl three, knit three, purl one, knit three, purl six, make one, knit one, make one, purl six, knit three, purl one, knit three, purl three. Knit and purl alternately to the end of the row.

32nd Row: Knit the purl and purl the knitted and made stitches.

33rd Row: Purl one and knit one alternately five times, purl three, knit three, purl one, knit three, purl six, knit one, make one, knit one, make one, knit one, purl six, knit three, purl one, knit three, purl three. Knit and purl alternately to the end of the row.

34th Row: Purl one and knit one alternately four times, purl one, knit three, purl three knit one, purl three, knit seven, purl five, knit seven, purl three, knit one, purl three, knit three. Purl and knit alternately to the end of the row.

35th Row: Knit one and purl one alternately four times, knit one, purl three, knit three, purl one, knit three, purl seven, knit two, make one, knit one, make one, knit two, purl seven, knit three, purl one, knit three, purl three. Knit and purl alternately to the end of the row.

36th Row: Purl the knit and made stitches, and knit the purl stitches of last row.

37th Row: Purl one and knit one alternately four times, purl three, knit three, purl one, knit three, purl eight, knit three, make one, knit one, make one, knit three, purl eight, knit three, purl one, knit three, purl three. Knit and purl alternately to the end of the row.

38th Row: Like thirty-sixth row.

39th Row: Purl one and knit one alternately four times, purl three, knit three, purl one, knit three, purl eight, knit two together at the back, knit five, knit two together, purl eight, knit three, purl one, knit three, purl three. Knit and purl alternately to the end of the row.

40th Row: Purl one and knit one alternately three times, purl one, knit three, purl three, knit one, purl three, knit nine, purl seven, knit nine, purl three, knit one, purl three, knit three. Purl and knit alternately to the end of the row.

41st Row: Knit one and purl one alternately three times, knit one, purl three, knit three, purl one, knit three, purl nine, knit two together at the back, knit three, knit two together, purl nine, knit three, purl one, knit three, purl three. Knit and purl alternately to the end of the row.

42nd Row: Purl the knit and knit the purl stitches of last row.

43rd Row: Purl one and knit one alternately three times, purl three, knit three, purl one, knit three, purl ten, knit two together at the back, knit one, knit two together, purl ten, knit three, purl one, knit three, purl three. Knit and purl alternately to the end of the row.

44th Row: Like forty-second row.

45th Row: Purl one and knit one alternately three times, purl three, knit three, purl one, knit three, purl

ten, slip one, knit two together, and pass the slip stitch over them, purl ten, knit three, purl one, knit three, purl three. Knit and purl alternately to the end of the row.

46th Row: Purl one and knit one alternately twice, purl one, knit three, purl three, knit one, purl three, knit twenty-three, purl three, knit one, purl three, knit three. Purl and knit alternately to the end of the row.

47th Row: Knit one and purl one alternately twice, knit one, purl three, knit three, purl one, knit three, purl twenty-three, knit three, purl one, knit three, purl three. Knit and purl alternately to the end of the row.

48th Row: Knit the purl and purl the knit stitches of last row.

49th Row: Purl one and knit one alternately twice, purl three, knit three, purl one, knit three, purl six, make one, knit one, make one, purl eleven, make one, knit one; make one, purl six, knit three, purl one, knit three, purl three. Knit and purl alternately to the end of the row.

50th Row: Purl the knitted and made stitches and knit the purl stitches of last row.

51st Row: Purl one and knit one alternately twice, purl three, knit three, purl one, knit three, purl six, knit one, make one, knit one, make one, knit one, purl eleven, knit one, make one, knit one, make one, knit one, purl six, knit three, purl one, knit three, purl three. Knit and purl alternately to the end of the row.

52nd Row: Purl one, knit one, purl one, knit three, purl three, knit one, purl three, knit seven, purl five, knit eleven, purl five, knit seven, purl three, knit one, purl three, knit three. Purl and knit alternately to the end of the row.

53rd Row: Knit one, purl one, knit one, purl three, knit three, purl one, knit three, purl seven, knit two, make one, knit one, make one, knit two, purl eleven, knit two, make one, knit one, make one, knit two, purl seven, knit three, purl one, knit three, purl three. Knit and purl alternately to the end of the row.

54th Row: Like fiftieth row.

55th Row: Purl one, knit one, purl three, knit three, purl one, knit three, purl eight, knit three, make one, knit one, make one, knit three, purl eleven, knit three, make one, knit one, make one, knit three, purl eight, knit, three, purl one, knit three, purl three, knit one, purl one.

56th Row: Like fifty-fourth row.

57th Row: Purl one, knit one, purl three, knit three, purl one, knit three, purl eight, knit two together at the back, knit five, knit two together, purl eleven, knit two together at the back, knit five, knit two together, purl eight, knit three, purl one, knit three, purl three, knit one, purl one.

58th Row: In this row the decrease of the diamond is commenced. Purl one, knit one, purl one, knit three, purl three, knit one, purl three, knit seven, purl seven, knit eleven, purl seven, knit seven, purl three, knit one, purl three, knit three, purl one, knit one, purl one.

59th Row: Knit one, purl one, knit one, purl three, knit three, purl one, knit three, purl seven, knit two together at the back, knit three, knit two together, purl eleven, knit two together at the back, knit three, knit two together, purl seven, knit three, purl one, knit three, purl three, knit one, purl one, knit one.

60th Row: Like forty-eighth row.

61st Row: Purl one, knit one alternately twice, purl three, knit three, purl one, knit three, purl six, knit two together at the back, knit one, knit two together, purl eleven, knit two together at the back, knit one, knit two together, purl six, knit three, purl one, knit three, purl three, knit one, purl one, knit one, purl one.

62nd Row: Like sixtieth row.

63rd Row: Purl and knit alternately twice, purl three, knit three, purl one, knit three, purl six, slip one, knit two together, pass the slip stitch over them, purl eleven, slip one, knit two together, pass the slip stitch over them, purl six, knit three, purl one, knit three, purl three, knit one, purl one, knit one, purl one.

64th Row: Purl one and knit one alternately twice, purl one, knit three, purl three, knit one, purl three, knit twenty-three, purl three, knit one, purl three, knit three. Purl and knit alternately to the end of row.

65th Row: Like sixty-second row.

66th Row: Like sixty-fourth row.

67th Row: Purl one and knit one alternately three times, purl three, knit three, purl one, knit three, purl ten, make one, knit one, make one, purl ten, knit three, purl one, knit three, purl three. Knit and purl alternately to the end of the row.

68th Row: Like fiftieth row.

69th Row: Purl one and knit one alternately three times, purl three, knit three, purl one, knit three, purl ten, knit one, make one, knit one, make one, knit one, purl ten, knit three, purl one, knit three, purl three. Knit and purl alternately to the end of the row.

70th Row: Purl one and knit one alternately three times, purl one, knit three, purl three, knit one, purl three, knit nine, purl five, knit nine, purl three, knit one, purl three, knit three. Purl and knit alternately to the end of the row.

71st Row: Knit one and purl one alternately three times, knit one, purl three, knit three, purl one, knit three, purl nine, knit two, make one, knit one, make one, knit two, purl nine, knit three, purl one, knit three, purl three. Knit and purl alternately to the end of the row.

72nd Row: Purl the knit and made stitches, and knit the purl stitches of last row.

73rd Row: Purl one and knit one alternately four times, purl three, knit three, purl one, knit three, purl eight, knit three, make one, knit one, make one, knit three, purl eight. knit three, purl one, knit three, purl three. Knit and purl alternately to the end of the row.

74th Row: Like seventy-second row.

75th Row: Purl one and knit one alternately four times, purl three, knit three. purl one, knit three, purl eight, knit two together at the back, knit five, knit two together, purl eight, knit three, purl one, knit three, purl three. Knit and purl alternately to the end of the row.

76th Row: Purl one and knit one alternately four times, purl one, knit three, purl three, knit one, purl three, knit seven, purl seven, knit seven, purl three, knit one, purl three, knit three, purl one and knit one alternately to the end of the row.

77th Row: Knit one and purl one alternately four times, knit one, purl three, knit three, purl one, knit three, purl seven, knit two together at the back, knit three, knit two together, purl seven, knit three, purl one, knit three, purl three. Knit and purl alternately to the end of row.

78th Row: Like forty-eighth row.

79th Row: Purl one and knit one alternately five times, purl three, knit three, purl one, knit three, purl six, knit two together at the back, knit one, knit two together, purl six, knit three, purl one, knit three, purl three. Knit and purl alternately to the end of the row.

80th Row: Like forty-eighth row.

81st Row: Purl one and knit one alternately five times, purl three, knit three, purl one, knit three, purl six, slip one, knit two together, pass the slip stitch over them, purl six, knit three, purl one, knit three, purl three. Knit and purl alternately to the end of the row.

82nd Row: Purl one and knit one alternately five times, purl one, knit three, purl three, knit one, purl three, knit eleven, purl three, knit one, purl three, knit three. Purl and knit alternately to the end of the row.

83rd Row: Like forty-eighth row.

84th Row: Like eighty-second row.

85th Row: Purl one and knit one alternately six times, purl three, knit three, purl one, knit three, purl nine, knit three, purl one, knit three, purl three. Knit and purl alternately to the end of the row.

86th Row: Like eighty-third row.

87th Row: Like eighty-fifth row.

88th Row: Purl one and knit one alternately six times, purl one, knit three, purl three, knit one, purl three, knit seven, purl three, knit one, purl three, knit three. Purl and knit alternately to the end of the row.

89th Row: Like eighty-sixth row.

90th Row: Like eighty-eighth row.

91st Row: Purl one and knit one alternately seven times, purl three, knit three, purl one, knit three, purl five, knit three, purl one, knit three, purl three. Knit and purl alternately to the end of the row.

92nd Row: Like eighty-ninth row.

93rd Row: Like ninety-first row.

94th Row: Purl one and knit one alternately seven times, purl one, knit three, purl three, knit one, purl three, knit three, purl three, knit one, purl three, knit three. Purl and knit alternately to the end of the row.

95th Row: Like ninety-second row.

96th Row: Like ninety-third row.

97th Row: Purl one and knit one eight times, purl three, knit three, purl one, knit three, purl one, knit three, purl one, knit three, purl three. Knit and purl alternately to the end of the row.

98th Row: Like ninety-fifth row.

99th Row: Like ninety-seventh row.

100th Row: Purl one and knit one alternately eight times, purl one, knit three, purl three, knit one, purl five, knit one, purl three, knit three. Purl and knit alternately to the end of the row.

101st Row: Like ninety-eighth row.

102nd Row: Like 100th row.

103rd Row: Purl one and knit one alternately nine times, purl three, knit three, purl one, knit three, purl one, knit three, purl three. Knit and purl alternately to the end of the row.

104th Row: Like the 101st row.

105th Row: Like the 103rd row.

106th Row: Purl one and knit one alternately nine times, purl one, knit three, purl three, knit one, purl one, knit one, purl three, knit three. Purl and knit alternately to the end of the row.

107th Row: Like 104th row.

108th Row: Like 106th row.

Now repeat from the first row for the length required.

These stripes are alternated with a feather-pattern stripe, for which cast on twenty-five stitches.

1st Row: Purl four, knit three, knit two together, make one and knit one seven times, make one, knit two together at the back, knit three, purl four.

2nd Row: Knit four, purl two, purl two together at the back, purl fifteen, purl two together, purl two, knit four.

3rd Row: Purl four, knit one, knit two together, knit fifteen, knit two together at the back, knit one, purl four.

4th Row: Knit four, purl two together at the back, purl fifteen, purl two together, knit four.

Repeat these four rows for the required length. The finished stripes must be sewn together.

The border is the same as that shown on page 33. This border must be knitted in pieces and sewn together; it will not show the joins if neatly sewn; cast on on the same plan for which we gave directions. The number of stitches cast on must be divisible by twenty-one for the feather pattern, and by nine for the raised leaf pattern above it. Therefore you must cast on for three, six, nine, or twelve repeats of the feather pattern illustrating this principle. Three times twenty-one are sixty-three, and seven times nine are sixty-three. If this is not kept in mind the pattern will be thrown out.

No. 53.—GENTLEMAN'S SOCK.

MATERIALS NEEDED: Four pins No. 14 (Walker's gauge), four cocoons of knitting wool, or 5 oz Scotch fingering. This will leave a little for mending when the stockings become worn.

Cast on twenty-eight stitches on each of three pins with double wool; for this, allow about two yards of wool, and begin at the folded-over end.

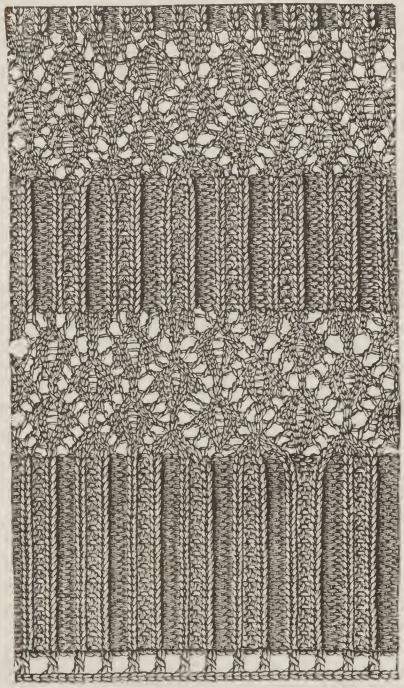
Knit two and purl two alternately until your work measures three and a half inches in depth. Then commence to knit plain, with the exception of the seam stitch, which must be purled in every row; for this pick up an additional stitch level with the end of the wool left from casting on, which in working will remind you of the seam stitch when you come to it. When you have knitted seven inches divide the stitches: put half of the stitches on one pin to work the heel upon, thus twenty-one stitches on each side of the seam stitch; divide the front stitches equally on two pins, the front stitches are now left until the heel is worked. Work the heel with double wool (if the socks are intended for hard wear); knit a row, decreasing by knitting two together eight times, that is, at every fifth stitch. Do not interfere with the seam, but continue it by purling it in the knitted rows and knitting it in the purled rows throughout the heel, continue to purl and knit the heel alternately for about twenty-eight rows or two and a quarter inches.

For the gusset heel: Work twenty plain, knit two together, knit one, turn, purl nine, purl two together, purl one, turn, knit eleven, knit two together, knit one, continue these two last rows, taking in two stitches more at each turn until all the side stitches are taken in. At each side of the heel pick up neatly thirty stitches, then take in the forty-three stitches left before commencing the heel, in the round, but let them remain on a separate pin, decrease in every round until forty-two stitches are left at the sole. To decrease: Knit two together the right side and slip one, knit one, pass slip stitch over the left side (to know left from right, imagine sock on right foot). When the foot measures seven and a half inches or eight inches, according to size wanted, for the toe, knit five plain rounds.

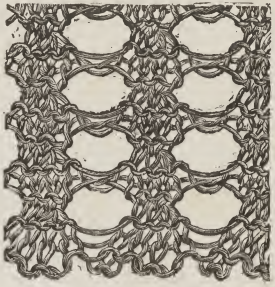
6th Round: Decrease one stitch on each side of the front and each side of back stitches, always making the decrease in the second from the outside.

7th Round: One plain round.

Continue 6th and 7th Rounds until twenty-eight stitches are left, cast off all round and sew up on the wrong side.



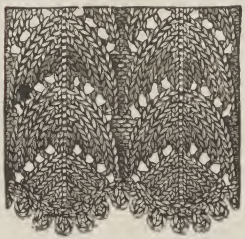
NO. 54.—COUNTERPANE.



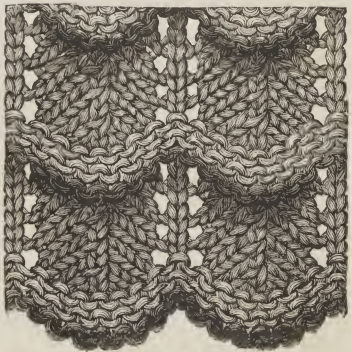
NO. 55.—DESIGN FOR SHAWLS.



NO. 57.—CHILD'S PETTICOAT.



NO. 56.—WAVE PATTERN.



NO. 58.—BORDER FOR PETTICOAT.

No. 54.—DESIGN FOR COUNTERPANE.

Two pins No. 15 (Walker's gauge); Strutts' cotton, No. 16 three-thread super.

This counterpane must be knitted in stripes of 100 stitches, or cast on any number of stitches divisible by five.

1st Row: Knit three, purl two.

2nd Row: Knit two, purl one, knit one, purl one. Repeat these two rows fourteen times.

For the diamond pattern:—

1st Row: Knit one, make one, knit two together at the back, knit three, knit two together, make one, repeat from the beginning of row; end the row with make one, knit one.

2nd Row: Purl.

3rd Row: Knit two, * make one, knit two together at the back, knit one, knit two together, make one, knit three, repeat from *; end the row with make one, knit two.

4th Row: Purl.

5th Row: Knit three, * make one, knit three together, make one, knit five, repeat from *; end the row with make one, knit three.

6th Row: Purl.

7th Row: Knit two, knit two together, * make one, knit one, make one, knit two together at the back, knit three, knit two together, repeat from *; end the row with knit two.

8th Row: Purl.

9th Row: Knit one, knit two together, * make one, knit three, make one, knit two together at the back, knit one, knit two together, repeat from *; end the row with make one, knit two together, knit one.

10th Row: Purl.

11th Row: Knit two together, * make one, knit five, make one, knit three together, repeat from *; end the row with make one, knit two together.

12th Row: Purl.

Repeat from the first row of diamond pattern once more; then repeat the ribbed stripe for eighteen rows, work this and the diamond stripe alternately till your work is the length you desire it to be; finish each stripe with twenty-eight rows of the ribbed pattern. The crochet edge is worked with one treble into a stitch of knitting, two chain, pass over two stitches. Repeat.

No. 55.—DESIGN FOR WOOL SHAWLS.

Shetland wool; pins No. 10 (Walker's gauge).

Cast on any number of stitches divisible by four, and allow three additional stitches for each edge. Knit three plain rows for an edge.

1st Row: Slip one as if for purling, slip one, knit one, pass the slip stitch over, * wool twice over the pin, knit two together twice, repeat from *; end the row with wool twice over the pin, slip one, knit one, pass the slip stitch over, knit one.

2nd Row: Slip one, knit one, * knit one and purl one in the made stitch, knit two, repeat from *; end the row with knit two.

3rd and 4th Rows: Knit. Repeat from first row.

Finish by knitting three plain rows.

No. 56.—WAVE PATTERN.

This pattern is suitable to be used as a border for counterpanes, shawls, petticoats, &c.

Cast on any number of stitches divisible by twelve, and two extra stitches for the end.

1st Row: Purl two, make one, knit three, knit two together at the back, knit two together, knit three, make one. Repeat from the beginning of the row; finish the row with purl two.

In the 2nd and each alternate Row: Knit the purled and purl the knitted and made stitches of the previous row.

3rd Row: Purl two, knit one, make one, knit two, knit two together at the back, knit two together, knit two, make one, knit one. Repeat from the beginning of the row; finish with purl two.

4th Row: Like second row.

5th Row: Purl two, knit two, make one, knit one, knit two together at the back, knit two together, knit one, make one, knit two. Repeat from the beginning of the row; finish with purl two.

6th Row: Like second row.

7th Row: Purl two, knit three, make one, knit two together at the back, knit two together, make one, knit three. Repeat from the beginning of the row; finish with purl two.

8th Row: Like second row. Repeat from the first row.

For the crochet edge: Work one double into the first stitch in the depth of scallop, four chain, one double into the first, one double into next stitch, * four chain, one double into the first, pass over one stitch, one double into the next. Repeat from * four times more, then repeat from the beginning of the row.

Nos. 57 and 58.—CHILD'S KNITTED PETTICOAT.

Materials Required: 6 oz white and 1 oz scarlet Berlin wool, two knitting pins No. 10, and two No. 14 (Walker's bell gauge).

Cast on 200 stitches with scarlet wool, and commence the border shown in Illustration No 58

1st Row: Knit.

2nd Row: Purl with white wool.

3rd Row: Knit.

4th Row: Knit one, make one, knit two, knit three together, knit two, make one. Repeat from the beginning of the row.

The 5th, 7th, and 9th Rows are purled; the 6th, 8th, and 10th Rows are like the fourth row; after the tenth row, repeat from the first row three times more.

The skirt of the petticoat is worked in ribbed knitting of purl three and knit three alternately. The stitches that are purled in one row must be knitted in the next to keep the ribs. When you have worked about half the length of the petticoat, take the pins No. 14, and knit for the length required. The change of pins will make the petticoat narrower at the top: cast off the stitches, sew the two sides together until within three inches of the top, then sew to a linen band in which must be worked buttonholes, in order to button the petticoat to the stays.

The border of this petticoat makes a very pretty antimacassar knitted in shades.

INFANT'S BOOT.

Materials Required: ¼ oz white Andalusian wool, four pins No. 14 (Walker's gauge), and 1 yard of ribbon.

Commence with the leg. Cast on fifty-three stitches.

1st and 2nd Rows: Knit.

3rd Row: Purl.

4th to 48th Rows: Slip one, * make one, slip one, knit two together, repeat from *. End the rows with knit one.

49th and 50th Rows: Knit.

51st Row: Knit two together, make one, * knit two together, knit two, make one. Repeat from *.

52nd and 53rd Rows: Knit.

54th Row: Knit thirty-five, leave seventeen on the pin, turn, take a third pin, knit eighteen, turn, take a fourth pin, and on these last eighteen stitches knit the front of the foot in herringbone stripe.

1st Row: Knit one, knit two together, make one, repeat. End the row with knit three.

2nd Row: Purl one, purl two together, make one, repeat; end the row with purl two. Repeat these two rows ten times more.

23rd to 38th Rows: Knit.

39th to 46th Rows: Knit, decrease by knitting two together at the end of every row. There should be ten stitches for the front of toe.

Now work on the seventeen stitches of the side of leg for seven rows, and pick up in each forward row one stitch of the front and knit it. This makes four stitches picked up. Now pick up twenty-seven stitches of the side of the front.

Work the second side like the first.

With the ten stitches of the toe you will have 103 stitches, which may now be worked off equally on the three pins.

Work ten plain rows.

11th Row: Knit forty-eight, knit two together, knit six, knit two together, knit forty-eight.

12th and each alternate rows to the end, knit without decrease.

13th Row: Knit forty-seven, knit two together, knit six, knit two together, knit forty-seven.

15th Row: Knit forty-seven, knit two together, knit four, knit two together, knit forty-seven.

17th Row: Knit two together, knit forty-four, knit two together, knit four, knit two together, knit forty-four, knit two together.

19th Row: Knit two together, knit forty-two, knit two together, knit four, knit two together, knit forty-two, knit two together.

21st Row: Knit two together, knit forty, knit two together, knit four, knit two together, knit forty, knit two together.

23rd Row: Knit two together, knit thirty-eight, knit two together, knit four, knit two together, knit thirty-eight, knit two together.

25th Row: Knit two together, knit thirty-six, knit two together, knit four, knit two together, knit thirty-six, knit two together; cast off, sew up on the wrong side.

The holes round the ankle are to run the ribbon through. Any small pattern, of which we have given several, may take the place of the herringbone pattern for the front.

The top of the boot may be ornamented with a crochet edge worked into it:—

1st Row: Six trebles into a stitch of knitting, pass over two stitches. Repeat.

2nd Row: One double into every stitch.

The second row of crochet may be worked in pink or blue silk or wool.

BORDER FOR COUNTERPANES.

Cast on forty-six stitches.

1st Row: Knit thirty-four, purl two; leave the remaining ten upon the pin, turn, purl thirty-six.

2nd Row: Same as first.

3rd Row: Knit thirty-four, purl two, * make one, knit two together; repeat from * three times more; knit two.

4th Row: Knit ten, purl thirty-six.

5th Row: Knit thirty-four, purl two, turn, purl thirty-six.

6th Row: Same as fifth.

7th Row: Knit thirty-four, purl two, knit eight, purl two.

8th Row: Purl ten, knit thirty-six. Repeat from the beginning, knitting instead of purling, and purling instead of knitting the *ribbed part only*—for instance, where it specifies knit thirty-four, purl two, you must purl thirty-four and knit two. This occurs in every alternate rib. The heading remains the same throughout.

KNITTED FRINGE FOR COUNTERPANES, &c.

Cut the cotton in lengths rather longer than double the length you wish the fringe to be; put four strands of cotton together.

Cast on on steel pins, No. 13 (Walker's gauge), nine stitches. Knit three rows plain.

4th Row: Slip one, knit five, take a set of the cotton and pass over the right-hand pin, knit a stitch, keeping the set at the back of the pin, bring the set forward, knit a stitch, put the set back, knit the last stitch.

5th Row: Knit two, take the head of the set and the third stitch and knit them together, knit the rest plain.

6th Row: Slip one, knit one, * put the cotton twice over the pin and knit two together, repeat from * once; put on the set as before.

7th Row: Knit two, knit the third stitch and the head of the set together, * knit one, knit half the made loop, cotton forward, knit the other half of the loop, repeat from * once more, knit to the end of row.

8th Row: Slip one, knit nine, put on the set as before.

9th Row: Same as fifth row.

10th Row: Cast off four, knit one, * cotton twice over the pin, knit two together, repeat from * once more; put on the set as before.

Repeat from seventh row.

BED-REST FOR INVALID.

With the coarsest knitting-cotton and two No. 12 bone pins, cast on thirty-six stitches. Knit half a yard plain; then increase by knitting two stitches in one at the beginning of each row until you have 120 stitches on the pin, knit one yard plain.

In the following rows decrease by knitting two together at the end of each row until you have thirty-six stitches. Cast off.

LADIES' WINTER STOCKING.

Materials: Eight balls cocoon wool, or 8 oz peacock fingering; four pins No. 15 (Walker's gauge).

Cast on 113 stitches; that is, 38 on each of two pins, and 37 on the third.

1st Round: Purl one, knit two all round.

2nd Round: Purl one, knit two till you come to the nineteenth stitch; knit this stitch instead of purling it to form the seam; knit two and purl one to the end of the round.

Continue these two rounds till you have 120 rounds.

121st Round: To form the calf, knit till within one stitch of the seam, continuing the rib; increase a stitch by knitting two in one; knit one, purl the seam-stitch, knit one, increase one by knitting two in one, and continue the round as usual.

122nd Round: Same as the second round, with the exception of knitting the increased stitch on each side of the seam, which keeps the rib correct.

123rd Round: Same as the last, excepting that you purl the seam-stitch.

124th Round: Same as 122nd round.

125th Round: Same as 123rd round.

126th Round: Same as 122nd Round.

127th round: Increase in the same manner as 121st round, continue till the 132nd round without increase, always knitting the increased stitches.

133rd Round: Increase the same as the 121st round; at this increase another rib is formed on each side of the seam.

Work as before, increasing three times in the like manner—that is, working in each instance five rounds between each increase.

151st Round completes the sixth increase, and forms another rib on each side of the seam stitch.

Then work seven rounds without increase.

159th Round: Decrease by working as usual till within three stitches of the seam; knit two together, knit one, purl the seam stitch, knit one, knit two together; continue the remainder of the round as usual.

Five rounds more without decrease.

165th Round: Decrease the same as 159th.

Continue decreasing every sixth round till you have 101 stitches on the pins, then knit seventy rounds without decrease.

To commence the heel: Divide the stitches in half, beginning from each side of the seam stitch; take another ball of wool, as the heel should be knitted with double wool. The stitches for the heel may be slipped on to one pin, and knitted with the loose pin. Forty rows should be knitted with these two pins, leaving the instep for the present. The rib in the heel must be kept by purling two and knitting one alternate rows; the seam stitch all through the heel is knitted plain.

41st Row: Work as usual to six stitches beyond the seam; turn back and knit to six beyond the seam on the other side; turn back and work twelve stitches as usual. Decrease by taking the remaining stitch and the first stitch on the other pin together; turn back and repeat the row, decreasing in the same way until only nineteen stitches remain, then break off one ball of wool.

Pick up the stitches along the heel towards the instep, and as you knit back pick up each between stitch and knit it, as it makes the sides firmer. The under part of the foot is knitted plain, and the rib continued along the front. Take two together at the beginning and end of the under part every row till you have decreased to the same number as across the instep. Continue without decrease till you have sixty-two rows, counting from the commencement of the plain knitting. Purl the first and last stitch of the front of the stocking every row to form a seam. Begin to decrease the front by purling one, knitting three, knitting two together, knit plain till within six of the other side, knit two together, knit three, purl one. The front part should be all on one pin. Knit three, knit two together, knit till within five of the other side, knit two together, knit three; knit four rounds without decreasing, keeping the purl stitch as directed, then decrease as before; work four rounds between the decrease three times, then three rounds twice, then two rounds once, then decrease every round till you have twelve stitches on each side. Place the two pins together, and finish by taking a stitch from each pin and casting them off. When this is done fasten the end, and your stocking is complete.

ESCALLOPS FOR QUILTS OR TOILET COVERS.

These escallops are very convenient to knit, as they are knitted separately and joined by a needle and thread.

MATERIALS REQUIRED: Two knitting pins No. 15 (Walker's gauge); Strutts' knitting cotton No. 8.

Cast on forty-one stitches.

In all the rows slip the first stitch to make an even edge.

1st Row: Knit.

2nd Row: Knit three, take two together, knit thirty-one, take two together, knit three.

3rd Row: Knit.

4th Row: Like the second, with the exception that you knit twenty-nine stitches instead of thirty-one.

5th, 7th, 9th, and 11th Rows: Knit plain.

6th Row: Like fourth, with the exception that you knit twenty-seven stitches instead of twenty-nine.

8th Row: Knit three, knit two together, purl twenty-five, knit two together, knit three.

10th Row: Knit three, knit two together, purl twenty-three, knit two together, knit three.

12th Row: Knit three, knit two together, knit twenty-one, knit two together, knit three.

13th Row: Knit three, purl twenty-three, knit three.

14th Row: Knit three, knit two together, knit nineteen, knit two together, knit three.

15th Row: Knit three, purl twenty-one, knit three.

16th, 18th, and 20th Rows: Knit plain.

17th Row: Knit three, knit two together, purl seventeen, knit two together, knit three.

19th Row: Same as seventeenth, purling fifteen instead of seventeen.

21st Row: Knit three, knit two together, knit thirteen, knit two together, knit three.

22nd Row: Knit five, purl eleven, knit five.

23rd Row: Knit three, knit two together, knit eleven, knit two together, knit three.

24th Row: Knit three, purl thirteen, knit three.

25th Row: Knit three, knit two together, knit nine, knit two together, knit three.

26th Row: Knit three, knit two together, purl seven, knit two together, knit three.

27th Row: Plain knitting.

28th Row: Knit three, knit two together, purl five, knit two together, knit three.

29th Row: Plain knitting.

30th Row: Knit three, knit two together, knit three, knit two together, knit three.

31st Row: Knit three, purl five, knit three.

32nd Row: Knit three, knit two together, knit one, knit two together, knit three.

33rd Row: Plain knitting.

34th Row: Knit three, knit three together, knit three.

35th Row: Plain knitting.

36th Row: Knit two, knit three together, knit two.

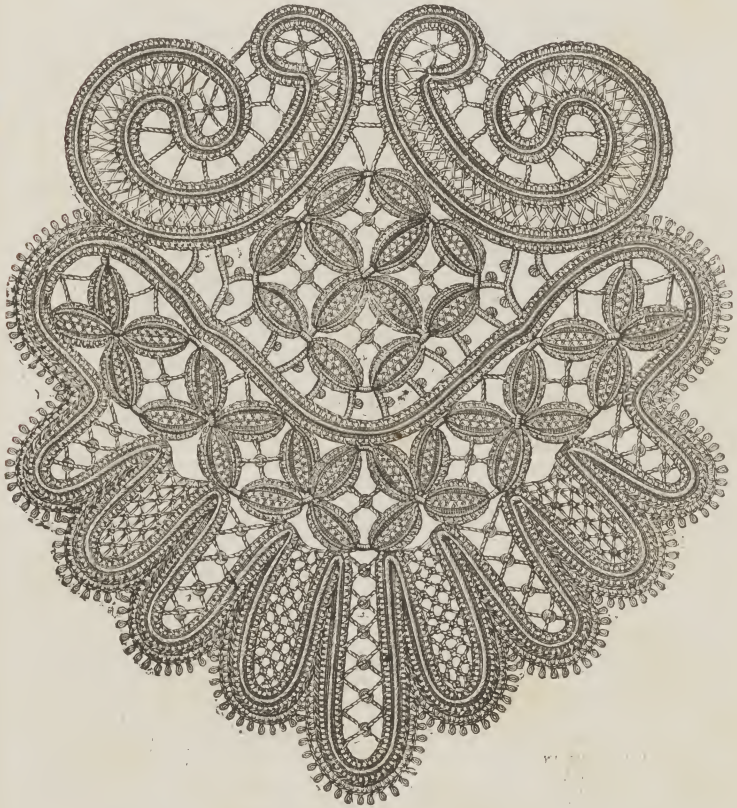
37th Row: Knit two together twice, knit one.

38th Row: Knit two together, knit one, pass one stitch over the other.

THE YOUNG LADIES' JOURNAL.

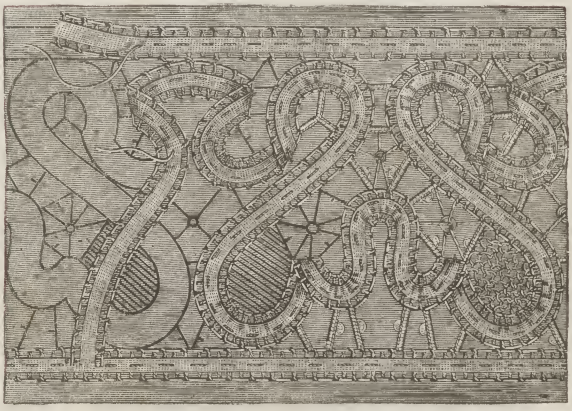
COMPLETE GUIDE TO THE WORK-TABLE.

POINT LACE.



CRAVAT-END: POINT AND HONITON LACE.

POINT LACE.



MODE OF TRACING AND SEWING ON BRAID.

DESIGN ON PAGE 65.

CRAVAT-END: POINT AND HONITON LACE.

MATERIALS FOR ONE PAIR: 4½ yards point braid, 4½ yards cord, 1¼ yard Honiton braid, 1½ yard pearl edge, one skein of thread.—Price of materials including postage, 1s. 3d.; tracing on transparent linen, 6d.; materials, tracing, and work begun, 2s. 9d.

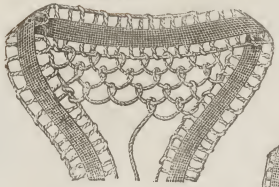
All materials for lace are supplied from the London Publishing Office of this Journal on receipt of P.O.O. for the amount. All Post-office Orders should be made payable at Ludgate Circus.

MATERIALS USED IN POINT LACE.

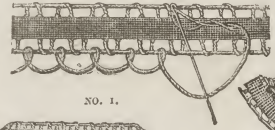
Materials used in point lace are braids of various qualities, widths, and patterns suitable to the design for which they are required; cotton for tacking on the braid, and thread for working the stitches: point-lace cord and pearl edge are also needed for some patterns; transparent tracing linen for copying the designs upon, and toile cirée for putting beneath the linen to work upon. Some ladies, however, work so lightly, that the toile cirée is not needed. The best workers use ordinary sewing-needles. These should be chosen of a suitable size to the thread employed, so that it is not made rough and injured by being drawn through too small an eye.

DIRECTIONS FOR TRACING.

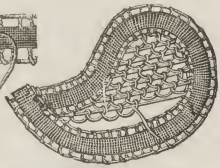
The design must be placed upon a drawing-board with the tracing-linen over it, and the two must be firmly fastened to the board with drawing-pins. Then, with a good pen and Japan ink, trace the outline of the braids, also the twisted and buttonhole-bars, and the circles for the rosettes or spinning-wheels; it is unnecessary to trace the lace-stitches.



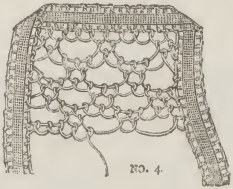
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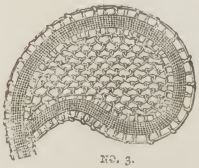
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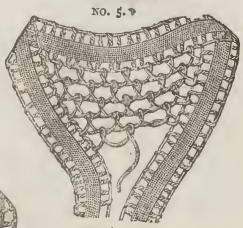
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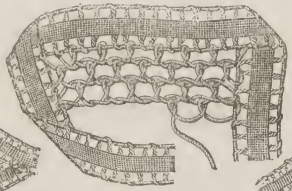
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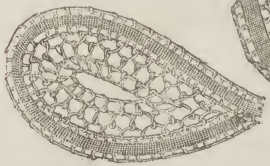
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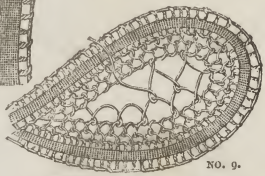
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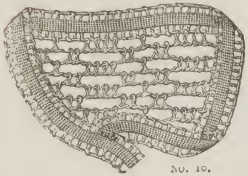
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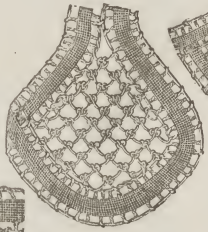
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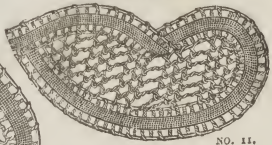
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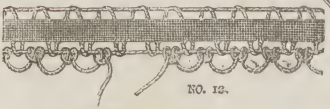
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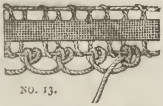
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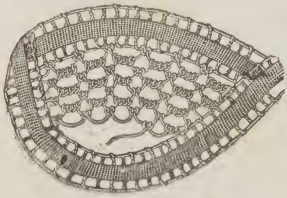
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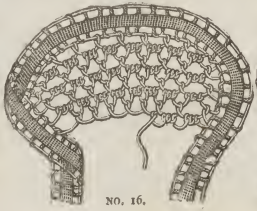
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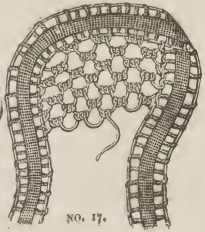
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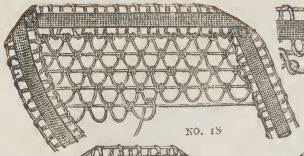
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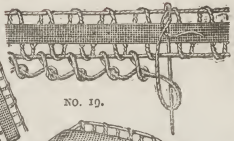
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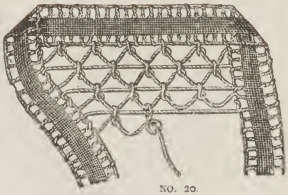
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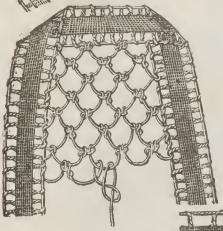
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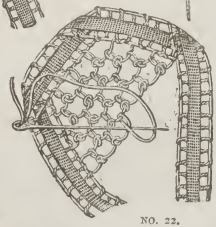
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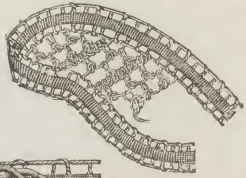
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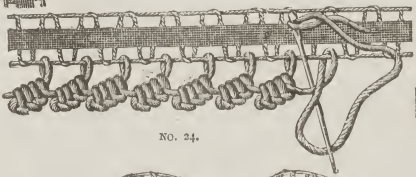
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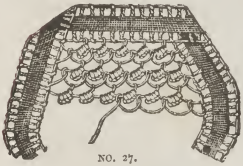
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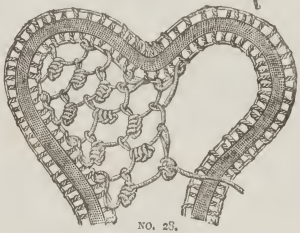
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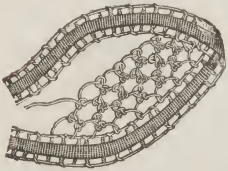
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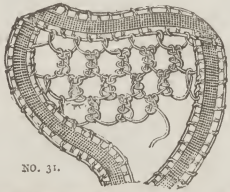
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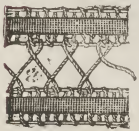
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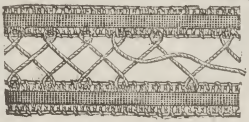
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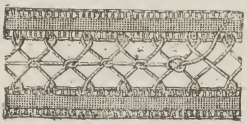
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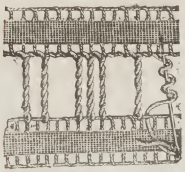
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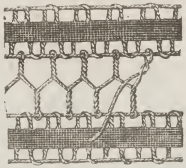
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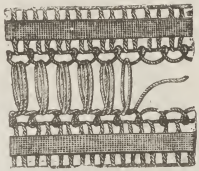
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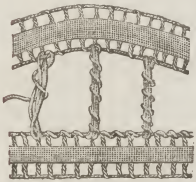
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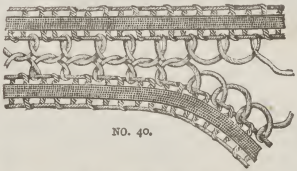
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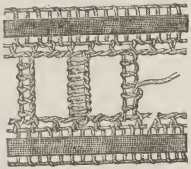
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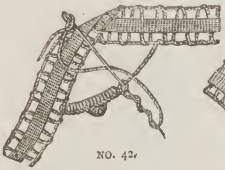
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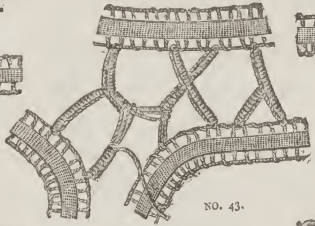
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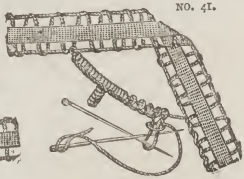
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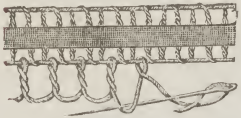
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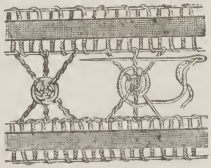
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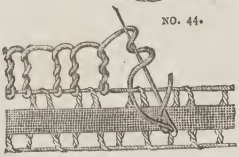
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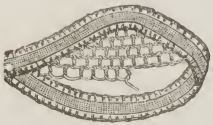
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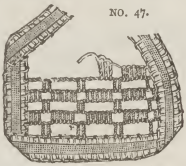
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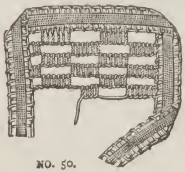
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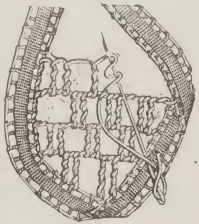
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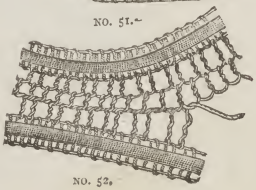
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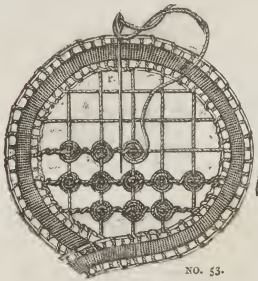
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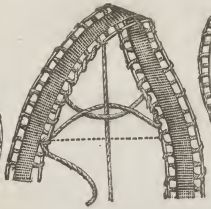
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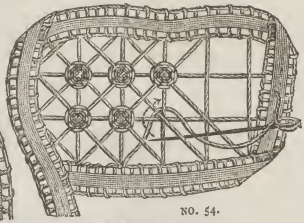
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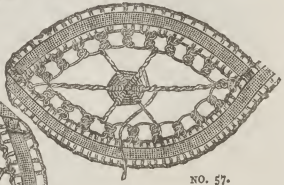
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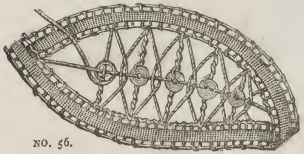
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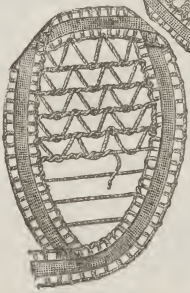
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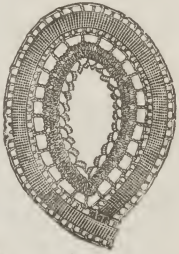
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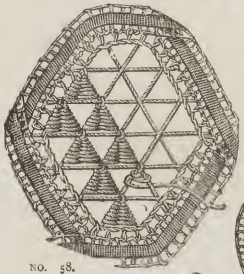
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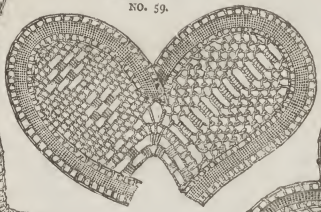
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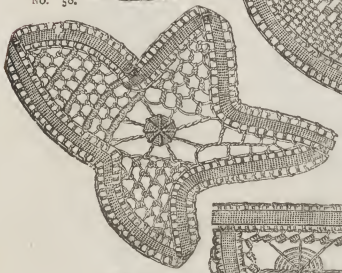
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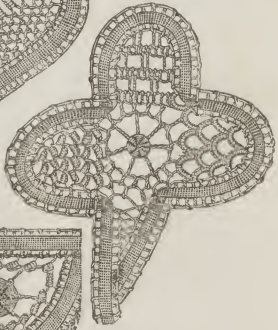
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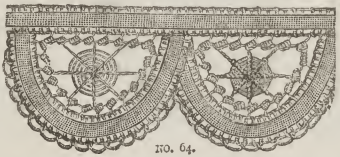
NO. 61



NO. 62.



NO. 63.



NO. 64.

DESCRIPTION OF THE VARIOUS STITCHES EMPLOYED IN WORKING POINT LACE.

[Illustrations Nos. 1 to 64 show more plainly than any written description the mode of working a great variety of stitches employed in point lace. These illustrations are considerably enlarged, and are rendered so clearly that it is scarcely possible not to see at a glance the correct mode of working them.]

Nos. 1 to 5.—COMMON BUTTONHOLE-STITCH: POINT DE BRUXELLES.

This simple lace-stitch consists of buttonhole-stitch worked in lines forwards and backwards.

No. 1 shows the mode of working it. No. 2 represents the common net pattern, rather open, which is given much closer in No. 3, and may be graduated from the most open net to the thickest parts. No. 4 gives an open pattern, which may be greatly varied for other patterns. No. 5: Stretch a thread from right to left across the arabesque pattern, and work single buttonhole-stitches in this thread returning.

Nos. 6 to 11.—CORDED BUTTONHOLE-STITCH: POINT D'ANVERS, POINT DE MALINES.

No. 6 gives a pattern in which, in returning, the thread is twisted through the buttonhole-stitch (corded), and is enclosed by the fresh buttonhole-stitches. This variation is a near approach to the point de Malines. No. 7 is a slight variety of the same stitch. The buttonhole-stitch is worked between the cording-stitch. Nos. 8 and 9 show leaves in point de Bruxelles and point d'Anvers, and are worked in buttonhole-stitch, with and without the thread being drawn through; and, in No. 9, filled up as shown, by a cross-stitch. Nos. 10 and 11 give the variations of these patterns, as seen in the large and small patterns of the Antwerp lace, and known to many ladies as the point d'Anvers. No. 10 belongs to the order of buttonhole-stitches, all the patterns of which, being worked by drawing the thread through, may be classed amongst the Antwerp stitches (point d'Anvers).

It need scarcely be mentioned that the long threads between the spaces are wound round with several stitches.

Nos. 12 to 18.—PATTERNS OF MORE BUTTONHOLE-STITCHES: POINT DE SORRENTO.

For this stitch, several buttonhole-stitches are worked close together, and in the next line, as belonging to each other, and are not separated by any stitch. No. 13 represents this stitch as worked for an edge; this, as well as the single stitch (No. 12), makes a very firm edge ornament. No. 14 gives a single-dotted pattern of two buttonhole-stitches. Nos. 15 to 17 give more varied patterns. No. 18 gives this Sorrento pattern with buttonhole-stitches over the thread placed across, and from which many other effective stitches may be made.

Nos. 19 to 21.—LOOPED BUTTONHOLE-STITCH: POINT TURC.

This stitch, although not difficult, requires a little practice to work it well and evenly. No. 19 represents it on one line, which would make a very pretty outer edge. No. 20 gives a pattern of it over threads placed across. No. 21 represents the dotted pattern, consisting of one plain and one looped buttonhole-stitch, which is a pretty variation of No. 18, and might be also worked over threads placed across.

Nos. 22 to 32.—BUTTONHOLE-STITCH BACKWARDS: POINT DE VENISE.

This effective buttonhole looping consists of, first, a common buttonhole-stitch, as a kind of footing, and then a second looped into it, as shown in No. 22. No. 23 gives this stitch worked forwards and backwards as a pattern, with a line of plain buttonhole-stitch, forming a stripe pattern. No. 24 shows, in large size, the mode of working very beautiful point de Venise, either for an outer edge or for patterns, by looping three or four stitches into the first large buttonhole stitch, which makes a thick scallop. No. 25 gives the edging in the size it would generally appear; No. 26, with the stitches farther apart; consequently the pattern is more open. No. 27 is formed by joining the single buttonhole-stitch line in returning. No. 28 gives a pattern, with the same thick scallops worked forwards and backwards, and is very pretty as a guipure ground between thick arabesque patterns. By working downwards in the large buttonhole scallop, the pattern represented in No. 29 is formed, which is equally pretty worked in single lines, for enclosing large patterns. The three patterns represented in Nos. 30 to 32 are very similar; about two or three buttonhole-stitches are worked close together, downwards, as shown in the design. These also serve for enclosing patterns, or they may be arranged in the corded pattern, as the point d'Anvers, for thick patterns.

Nos. 33 to 39.—LOOSE AND TWISTED BARS: POINT D'ALENCON.

No. 33 is a fine herringbone-stitch. The single cross-stitch, in very narrow spaces, must be worked into the braid. No. 34 represents the double cross-stitch consisting of two lines lying over each other. No. 35 gives the same stitch, fastened by a buttonhole-stitch made across it. In No. 36, the thread, which is carried plain across to the opposite side, is for the joining; in returning it is twisted several times, according to the breadth, and these bars are repeated singly, or in groups of two or three and four in the large spaces. According to No. 37, these bars are worked, like the cross-stitch, along both sides. No. 38 gives loose bars in bunches, worked in the buttonhole edge, which are also very effective arranged at greater distances. No. 39 represents the same bars twisted. This mode of joining is particularly desirable when the spaces suddenly increase or decrease in distance.

No. 40.—FESTOON JOINING: POINT D'ESPRIT.

Simple buttonhole-stitches are looped for festoons into each other, and where the braid opens wider, the spinning-stitch, wheels, &c., may be inserted.

Nos. 41 and 43.—BUTTONHOLE-STITCH BARS.

Stretch a thread across, work it over, returning with a few buttonhole-stitches, and then wind the thread again through, according to No. 41. Where loose and firm bars are placed alternately—according to No. 43—there are always at least three, if not five, threads stretched across, and worked over very closely with the buttonhole-stitch (point d'esprit); in working these, the cross-bars branch off from the principal bars, and may be ornamented with picots.

Nos. 42 and 44.—PICOTS FOR THE BARS.

These are called picots à la minute, and are worked as follows:—Put the needle through the last buttonhole-stitch, loop, and twist the thread round three, four, or more times, according to the thickness of the picot, and fasten by putting the needle through. For the buttonhole-stitch picot represented in No. 44, take the loop-thread of a buttonhole-stitch, so as to make a long loop downwards, fix it with the help of another needle, and then with the working-thread, going backwards, cover this loop with buttonhole-stitch worked very closely, and then carry the thread back through the picot from the point to the bar, to continue the buttonhole-stitch.

No. 45.—BAR ROSETTE.

This rosette has a pretty effect in joining; it belongs to the class of rosettes or spun-stitches.

Nos. 46 and 47.—TWISTED LACE-STITCH WORKED AS A BUTTONHOLE-STITCH: POINT D'ESPAGNE.

The single-stitch line in No. 46 shows how to work a buttonhole-stitch, and at the same time wind the thread round by putting the needle through several times.

The twofold buttonhole-stitch shown in No. 47 is that peculiar stitch that encloses the work on the opposite side; the needle, as shown, is always put in underneath, and the thread is twisted once, twice, or more times round it before the needle and thread are drawn through, in the same manner as in the cording-stitch before described.

Nos. 48 to 52.—POINT D'ESPAGNE.

Leaf: Point d'Espagne.—This leaf will be easily worked from No. 48. Nos. 49 to 52 give varieties of filling-in in corded stitch, arranged at different intervals. No. 49 is a twofold twist. No. 52 shows how the length of the stitch and the number of the twists may be increased to suit the filling-in of an irregular space.

Nos. 53 to 56.—ROSETTE PATTERN POINT D'ANGLETERRE (ENGLISH-STITCH).

There are several kinds of rosette patterns, which, according to the number of threads stretched across, require a looser or closer spinning-stitch for the wheels. The spaces must be most regularly and evenly arranged. For the rosettes in No. 53 the threads must be first of all stretched in one direction, then plaited through in the opposite direction; they are then worked in lines, according to design. The rosettes in the double trellis pattern, No. 54, have at first only one of the diagonal threads stretched across; the second slanting thread is placed in the working of the wheels, as shown in No. 54. Rosettes with loose thread-squares, represented in No. 56, are particularly intended for leaves. No. 55 shows the laying on of the threads. No. 56 represents the work farther advanced.

The pattern is arranged over the first thread, stretched across, which forms a kind of vein through the leaf; these rosettes may be used in their varieties for separate, middle, or joining patterns.

Nos. 57 and 64.—SPINNING-WHEELS.

These are very useful for filling the empty spaces in foundations or patterns.

No. 57 gives a wheel in which the thread is twisted over six thread bars in a line (point de Venise). This wheel is repeated in the border in No. 64.

Nos. 58 and 59.—PYRAMID PATTERN: IRISH-STITCH.

No. 58 represents a thick pyramid pattern. First work the horizontal threads, and over these weave in the two diagonal threads, crossing each other, and forming regular slanting squares, which are filled up with darning-stitch (point de reprise), according to design. Commence each pyramid at the point, and work from that in separate lines, from the top to the bottom, and carry the thread again through the finished lines upwards.

For the open pyramids in No. 59, loose stitches are worked over the horizontal threads stretched across, which are corded (twisted), and the loose stitches are firmly placed in in regular order.

No. 60.—LEAF ORNAMENTATION.

A row of point d'Espagne, enclosed by a very thick stripe of point de Bruxelles always four buttonhole-stitches in one (point d'Espagne). A line of point de Venise in thick scallops forms the inner edge.

No. 61.—DOUBLE LEAF WITH VEIN.

These patterns make a beautiful variety, and may be placed in various ways. The pattern of the leaf on the left is in point d'Espagne; that on the right is in loose point de Bruxelles, and has a vein. Such patterns, without reference to the kind of stitches, are called point de Valenciennes.

Nos. 62 and 63.—TREFOILS WITH SEVERAL PATTERNS.

These are only guides to show how the separate divisions of large leaves may be filled up with various lace-stitches, and joined together in the middle with a wheel, star, &c. Such stars or wheels may be worked in any of the various lace-stitches of the designs already explained.

No. 64.—SIMPLE LACE BORDER.

Materials Required for a Yard: Four yards braid, one skein of thread, 8d.; tracing, 4d.—Price of materials, tracing, and work begun, including postage, 1s. 8d.

The mode of tracing, also directions for tacking on the braid, are explained. In this border the wheel given in No. 57 is used; it also gives the interwoven wheel. For this latter wheel, the twisted bars are worked with a common spinning-stitch, and then the threads drawn round are carried through the windings of these bars, so that the wheel-winding is extended, and the weaving appears light and pretty.

The inner part of border is the same as that shown in No. 24.

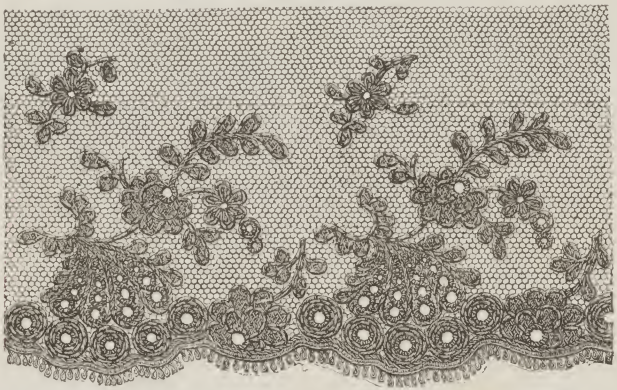
THE YOUNG LADIES' JOURNAL.

COMPLETE GUIDE TO THE WORK-TABLE.

POINT LACE.



LACE: OLD POINT (SEE PAGE 75).



EMBROIDERED NET (SEE PAGE 80).

LACE STITCHES FOR ORNAMENTING AND FILLING UP VARIOUS KINDS OF WORK—ROSETTES, SQUARES, OVALS, &c.

Nos. 1 to 6.—BUTTONHOLE-STITCH BARS.

The principal part of a great number of lace stitches consist of the common and the twisted buttonhole-stitch (point d'Espagne), in which more or less close, short, or long bars are worked, and round these one or more patterns are looped for a finish. The buttonhole-stitch bars of an open edge must be short and rather tightly twisted, that they may be worked round by any lace pattern.

No. 1 shows the working of this edge; No. 2 the cording; at the finish of this the thread must be tightly drawn and fastened. Upon this inner edge the lace work is again carried on; in every case, however, the thread is at last looped on to the first single bar, and is wound back to the edge, where it is fastened. No. 4 is a rosette with bars, with an open ring, and a buttonhole edge round the ring; the buttonhole-stitch loops are drawn rather long, and the thread is wound several times through. No. 3: Treble rosette (twisted buttonhole-stitch), with the ring filled up. Work two lines of the bars according to No. 5, and then work buttonhole-stitch round the middle edge. No. 6 shows No. 3 finished.

Nos. 7 and 8.—SPINNING-STITCH OR WHEELS.

These are made by drawing the thread round through the lengthened middle point of the stretched threads. The mode of weaving in the thread is clearly shown in No. 7. No. 8 shows the finished wheel.

Nos. 9 and 10.—OPEN WREATH ROSETTE.

The rosette is shown in a greatly increased size in No. 9, so that the mode of working the spinning-wheels over the foundation of corded buttonhole bars is very apparent, and will be found to be very easy to work.

Nos. 11 to 15.—PYRAMID ROSETTES AND OVALS.

The foundation for the rosettes is shown in No. 13. They are worked in point de reprise. Nos. 11 and 12 show finished pyramid rosettes; Nos. 14 and 15 pyramid ovals.

Nos. 16 to 21.—OVALS IN POINT ALENCON.

These ovals give varieties for filling in, and will be readily worked from the ovals in increased size, which, if carefully studied, will be found to be much easier than working from directions.

Nos. 22 to 24.—WHEELS WITH THREAD BARS.

A single thread is stretched across, and the work is carried on over the opening, and by cording along the edge. No. 22 shows the mode of stretching the threads across. After having stretched the third thread across, which gives six thread bars, carry the last thread only as far as the middle, and there bend out the cross threads, and draw them round once or twice more with the working-thread, in order to be able to work a firm open ring in point d'esprit, as shown in No. 23. The thread that is wanting is supplied at the last. No. 24: The wheel with the thick round pattern in the centre has fourteen single-thread bars, and the raised round in the centre may be either in chain-stitch or a little woven wheel. In the middle of the space to be filled work a stitch or a cross upon the plain under ground. These centres serve to stretch the loose thread loops.

Nos. 25 and 26.—TREFOIL ROSETTE.

No. 25 shows the foundation for trefoil and bow rosettes. By winding the thread round the bar of the last bow the middle is reached, where all three bows are firmly drawn together before the leaf is filled up with the common point de reprise.

Nos. 27 to 29.—CROSS ROSETTE.

After the stretched thread bows, according to No. 27, are united by a thread ring, the helping cross in the middle must be taken away, and the rosette completed with darning and thick cross-stitches.

No. 30.—ROSETTE SQUARE.

For this, two bows are required, which are corded and then joined with close cross-stitches, in the form of a little square.

No. 31.—ROSETTE WITH SQUARE, FASTENED WITH BUTTONHOLE-STITCH.

The outline of the square is worked with four buttonhole-stitches in the open edge, and this is filled up in point d'Anvers, in which the square is again corded all round, and ornamented in the corners with little thick rounds.

Nos. 32 to 42.—VARIOUS DESIGNS FOR FILLING IN SQUARES.

These patterns are only a repetition of all the stitches before described placed together. We give for each separate one a design representing the work in detail, in rather large size. No. 32 may serve as a guide for stretching the threads in an open treble for all the five squares.

Nos. 33 and 40.—SQUARE, WITH RINGS IN POINT D'ESPRIT, AND PATTERNS OF CROSS-STITCHES.

The stretched thread must be fastened with the thread drawn through, without the first loop row

shown in No. 32; the second inner row is stretched across, and worked inside, with thick patterns of cross-stitches. At the outer edge are rings in point d'esprit, which join the working-thread. These rings extend from one to the other, forming a circle.

Nos. 34 and 35.—SQUARE, WITH PYRAMID SCALLOPS AND INTERWOVEN WHEELS.

The threads are stretched across as before described, and the wheels are interwoven into the inner triangle (No. 34).

The outer edge consists of large and small pyramids interwoven, as shown in design.

Nos. 36 and 37.—SQUARE, WITH PYRAMID SCALLOPS, POINT D'ESPRIT RINGS, AND PATTERNS OF CROSS-STITCHES.

The threads are stretched across according to No. 32, then worked according to No. 36; with the same thread is worked a thick pattern of eight or twelve cross-stitches, lying over each other in each of the little middle triangles, as shown graduated in No. 36. The thread must be laid on afresh for the outer edge, and then a pyramid and a ring worked alternately. The finished square is shown in No. 37.

Nos. 38 to 40.—SQUARE, WITH PYRAMID SCALLOPS AND POINT D'ESPRIT RINGS.

For this, two single loop-lines, with the thread drawn once through for a firm edge, must be worked into each other, exactly according to No. 32, and then according to No. 36, the middle triangles are filled up with single, and the large corner openings with three pyramid scallops. In the four spaces of the outer edge between the corners, adjoining the corner pattern, the rings are worked in point d'esprit. For the mode of working these, see No. 40.

Nos. 41 and 42.—SQUARE, WITH RINGS IN POINT D'ESPRIT AND OPEN SCALLOPS.

The stretching of the thread differs from No. 32 in the second row, in adding which the inner space is narrowed off to a ring, which is closely worked in point d'esprit, uniting eight radii, forming a star.

As shown in design, the outer edge consists of alternately point d'Espagne scallops and rings in point d'esprit. These may be easily worked from No. 42, and must be corded with the thread after they are looped on, so that the next ring may be joined on immediately.

DIRECTIONS FOR OLD POINT.

Old point differs from modern point in this respect: it consists entirely of work. Braid is not used in it. The materials used are coarse crochet cotton and Nunn's thread Nos. 1 and 2.

A tracing of the outline of the pattern must be made on transparent linen. The tracing must then be tacked upon toile cirée. The work is begun by tacking on the cord, made by twisting the crochet cotton, as seen in Nos. 1 and 2. These threads are made firm by a stitch taken through the foundation, and then twisted between the thumb and first finger of the left hand, and basted on at short distances, following the tracing with single stitches. The basting-thread is shown in black on all the single illustrations, so as to be distinguished from the other stitches. The cord is most conveniently twisted from the outside to inside, as seen in Nos. 1 and 7. No. 3 shows one of the simplest shapes: a single-flower petal from a petal circle of the lace shown on the first page of this Supplement; the six petals, each resting on a transparent buttonhole ground, are enclosed in a cord-curved edge. The thick edge with which some of the patterns are worked on the outside, and shown in No. 4, is of cord, and finished with open rows of buttonhole-stitch, standing apart, and worked backwards (with No. 2 thread). The thick raised edge (thread No. 2), which catches into the cord, must have in the first row of stitches the thread laid in, as in No. 6, marked out in black. In the row going back, this thread is left out, but for this reason every stitch must loop in this black thread. No. 7 shows one finished petal to one of the small flowers, and the others in different stages of execution. The five petals of this flower have a row of wide-worked lace-stitches. In order to make the lace-stitch edge stand out as a thick ring, the thread is wound round several times at first, and then worked closely with buttonhole-stitch.

The leaf shown in No. 1 illustrates veining. Two or more threads are twisted together according to the thickness you desire the vein to be, and are held to the required length by the thumb and first finger of the right hand, twisted from left to right, and fastened with one stitch at the point. The open ground is made afterwards with fine thread in buttonhole-stitch, as seen in illustration. For the thick filling up of the middle rib, which is made like the thick leaf-stalks, No. 1 is a safe guide. This shows the two rows of buttonhole-stitch going backwards and forwards with and without thread laid in, and the way these are joined to the second cord edge. The needle and thread are to be drawn through the cord before beginning the next stitch.

The way of making the leaf-veins is exceedingly interesting. No. 2 shows one of the two leaves joining on to the middle flower with a thick edge like the petal (No. 5), and open veins. These are made in the simplest possible manner, by winding over the different thread parts. The first thread of the large vein is stretched the whole length, and then slung into the point of the leaf wound over, going back as far as the first side vein; again catching into the edge, and going down to the large vein, the work is continued further. The thread used for this purpose is No. 2. No. 8 shows another leaf with open vein part, which would make a pretty variation. It only remains to explain the open arabesques. No. 4 shows the open-work parts as a straight border, with the small open edge on one side, which all the patterns must have, and on the other side an edging border worked in the same way, but formed to larger points by making a few buttonhole-stitches more. The way of making the arabesques is illustrated in No. 4. The buttonhole bars and filling-in lace-stitches are the same as those used in ordinary point lace.

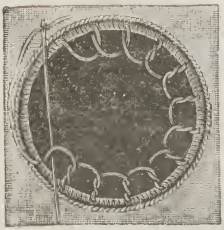
MATERIALS REQUIRED FOR OLD POINT LACE

ON PAGE 73.

Materials Required for One Yard: One skein crochet cotton, and four skeins of thread No. 2.—Price of materials, including postage, 1s. 4d.; tracing, from which any length may be worked, 1s.; materials, tracing, and work begun, 3s. 10d.

All materials for lace are supplied from the London Publishing Office of this Journal on receipt of P.O.O for the amount. All Post-office Orders should be made payable at Ludgate Circus.

POINT LACE.



NO. 1.



NO. 2.



NO. 7.



NO. 3.



NO. 4.



NO. 5.



NO. 6.



NO. 9.



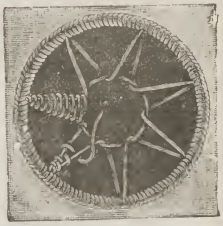
NO. 10.



NO. 11.



NO. 8.



NO. 13.



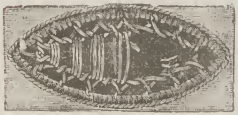
NO. 14.



NO. 12.



NO. 16.



NO. 17.



NO. 15.



NO 18



NO. 19.



NO. 20.



NO. 21.



NO. 22.



NO. 23.



NO. 24.



NO. 25.



NO. 26.



NO. 27.



NO. 28.



NO. 29.



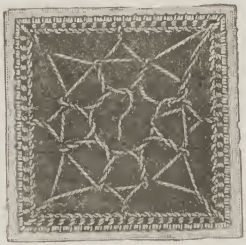
NO. 30.



NO. 31.



NO. 34.



NO. 32.



NO. 36.



NO. 33.



NO. 35.



NO. 37.



NO. 39.



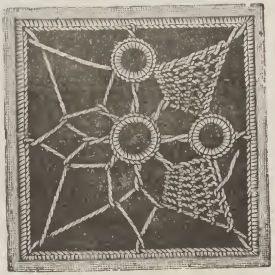
NO. 41.



NO. 38.



NO. 40.



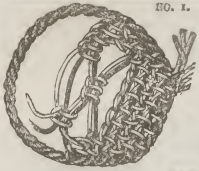
NO. 42.



NO. 1.



NO. 2.



NO. 3.



NO. 4.



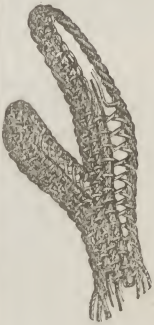
NO. 5.



NO. 6.

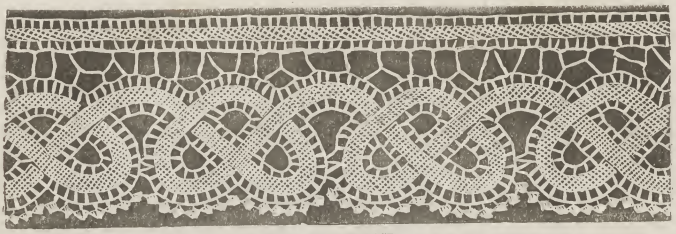


NO. 7.

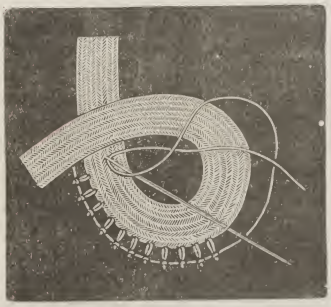


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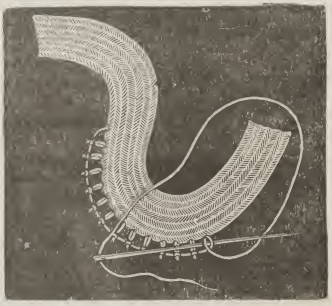
NOS. 1 TO 8.—ILLUSTRATIONS OF DETAIL OF OLD POINT.



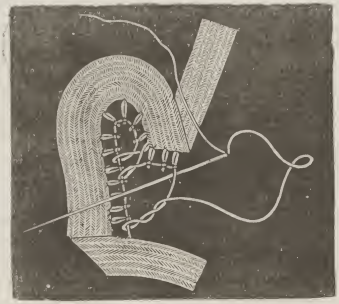
NO. 1.—LIMOGES LACE.



NO. 2.



NO. 3.



NO. 4.

INSTRUCTIONS FOR WORKING LIMOGES POINT LACE.

This lace was invented for and brought out in THE YOUNG LADIES' JOURNAL. Since its publication and popularity other persons have imitated it, and thought fit to give the name to lace made with point braid, which cannot be properly called Limoges lace. The peculiarity of Limoges lace consists in its being made with plain braid, and the edge is all worked to it. The braid is shown very greatly increased in size in the diagrams 2, 3, and 4, which also show the proper mode of working the lace, and the braid in the proper width is shown in No. 1.

In working Limoges lace it is very important that the braid be soft and well made, and that the thread be of the size and quality mentioned. To meet any difficulty which might be found in procuring the materials, we have made arrangements for a constant supply from Paris, and are always able and happy to send them to our subscribers on receipt of the amount in stamps. For six extra stamps a small specimen of the work will be added to the materials. With every design we publish the quantity required and the price. In black (silk) materials it is equally beautiful as in white, and better adapted for some purposes.

MATERIALS FOR ONE YARD OF LACE SHOWN ABOVE: Two knots of braid No. 13; two skeins of thread.—Price of materials and postage, 9d. In black silk, 8 yards of braid and 8 yards of silk.—Price of materials and postage, 2s. 1d.; tracing on paper of one yard, 8d.; beginning, 1s. extra.

Trace the pattern upon blue paper, or cut out the design from the Number, and paste it upon thin calico. Tack the braid upon the paper, holding it rather loosely, as the semi-transparency thus secured adds much to the beauty of the lace. Then run a very fine cotton through the whole length of the braid, carefully keeping it *inside* the curves, crossing from one edge of the braid to the other wherever the pattern demands it. The curves will then retain their exact shape when taken off the paper. When you come to a corner where the braid folds over a few extra stitches will be required to make it neat and firm. Then commence the edge, which consists only of a loose buttonhole-stitch, with a tight one of the same

kind in every loose one, so that the edge is entirely finished in one row. When you are edging the braid nearest to that already done, the bars must be introduced to connect them. This edge, with the bars, is also done in one row, thus:—Having arrived at a spot where a bar is to be made, carry the thread from the stitch you have just finished, and pass the needle through the stitch you desire to connect with it; then, in returning, twist the thread two, three, or more times round the bar till the two threads form a little cable, and continue the edge you are working until it becomes necessary to make another bar. When the braids so nearly touch as to leave no room for a bar, they should be joined by a herringbone-stitch.

When the space is so large that it must be filled up with a network of bars, instead of passing the needle through an opposite stitch, pass it round the middle of a neighbouring bar, making a tight buttonhole-stitch upon the perfect bar to secure the one in progress in its proper place.

Several bars may be made, when desired, by taking the single thread from bar to bar, or stitch to stitch, work the twisting round the already half-made bars as you return. To fasten off the thread, make half a stitch — that is, the loose buttonhole-stitch; and then run the thread through the braid for half an inch and cut it off, then bring your new needleful through the braid at the point where you left off, leaving the knot at the back of the braid, and finish the stitch. The extra edge is only the same stitch as the ordinary edge, worked with *three tight stitches instead of one*.

The little spot introduced in several places is made thus:—Make one bar across the space, and complete the second one (which crosses it) as far as the centre, where the two bars touch each other; then darn round, under one thread and over another, until the spot is large enough, then finish the twisting round of the imperfect bar.

THE STITCHES USED IN LIMOGES POINT.

The illustrations of the mode of making the stitches we think will render the work very simple for our readers. No. 2 shows the first loose buttonhole-stitch; No. 3 the second or tight stitch, which makes the first secure; and No. 4 the twisted bar. In working the tight stitch, No. 3, some beginners do not draw the stitch *tight enough*. This may be done without dragging the braid by placing the thumb of the left hand upon the knot while drawing tight.

EMBROIDERED OR DARNED NET.

The design shown on the cover illustrates the beauty of this work. A number of most effective patterns can be worked in it.

Upon black, white, or coloured silk net, worked with floss silk, they make a good imitation of blond. A tracing must be made on transparent linen or paper, and the net placed over it; both tracing and net are next tacked upon toile cirée. The pattern is then worked in common darning-stitch. The insertions, if worked upon Brussels net with flossette, wash well, and are useful for placing over coloured ribbons as trimmings for dresses, fichus, &c.

Some patterns are finished with pearl edges; others are buttonholed; occasionally lace stitches are introduced, which can be copied from those given in these Supplements.

MATERIALS REQUIRED FOR ONE YARD OF EMBROIDERED NET SHOWN ON PAGE 73: 1 yard net, two skeins flossette, 1¼ yard pearl edge.—Price of materials, including postage, 1s.; tracing on transparent linen, from which any length may be worked, 6d. Materials, tracing, and work begun, 2s. 6d.

VENETIAN POINT.

Venetian point is useful, strong, and suitable for many purposes, such as trimmings, collars, cravatends, &c.

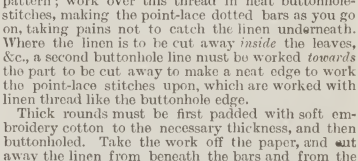
MATERIALS USED IN VENETIAN POINT.

Venetian point should be worked upon Irish linen or embroidery muslin with nun's thread. Cotton à la croix is needed where there are raised patterns, to require throwing up for effect, and fine crochet cotton

DIRECTIONS FOR WORKING.

The tracing upon linen is easily done by the use of copying-paper, which can be had of any stationer. Place the paper upon the linen, and the design over it, and mark over every part of the design with a stiletto or some other rather blunt point; the tracing will remain upon the linen when the design is removed. When the tracing is ready, tack it upon a piece of paper or toile cirée, to prevent puckerings in working; run the outside edges with the crochet thread in small stitches, carefully observing the delicate turns of the pattern; work over this thread in neat buttonhole-stitches, making the point-lace dotted bars as you go on, taking pains not to catch the linen underneath. Where the linen is to be cut away *inside* the leaves, &c., a second buttonhole line must be worked *towards* the part to be cut away to make a neat edge to work the point-lace stitches upon, which are worked with linen thread like the buttonhole edge.

Thick rounds must be first padded with soft embroidery cotton to the necessary thickness, and then buttonholed. Take the work off the paper, and cut away the linen from beneath the bars and from the inside of the leaves, pines, &c.; then tack it on a fresh piece of paper, and work the point-lace stitches.



TRIMMING: VENETIAN POINT.

MATERIALS FOR A YARD: Two skeins cotton à la croix No. 10, one skein nun's thread No. 2.—Price of materials, including postage, and pattern traced upon muslin ready for working, 1s. 9d. Materials, tracing, and work begun, including postage, 2s. 9d.

DIRECTIONS FOR WASHING LACE.

Lace is easily spoiled, both in washing and getting up, if not carefully managed. If the following rules are observed, it will look equal to new after it has been washed many times:—Put two quarts of rainwater, 2 oz best yellow soap cut very thin, and 2 oz soda into a jar; when quite dissolved, put in the work, and place the jar in a cool oven, and let it stand all night. Take out the lace, and put into clear water, and let it remain for a few hours; then take it out and pin out on a cloth or board to dry.

If the lace requires to be rather stiff, dissolve in the rinsing-water a lump or two of white sugar. Starch should never be used.

THE YOUNG LADIES' JOURNAL

COMPLETE GUIDE TO THE WORK-TABLE.

INSTRUCTIONS

IN

POONAH PAINTING

ON

VELVET, SATIN, SILK, CARD, PAPER, OR WOOD,

CONTAINING DIRECTIONS FOR CUTTING AND VARNISHING FORMULAS,

WITH ILLUSTRATED DIAGRAMS.

Also Full Instructions to enable Ladies, whether they have a knowledge of Drawing or not,

TO PAINT FLOWERS, FOLIAGE, ETC.

INCLUDING

A NEW COLOURED DESIGN,

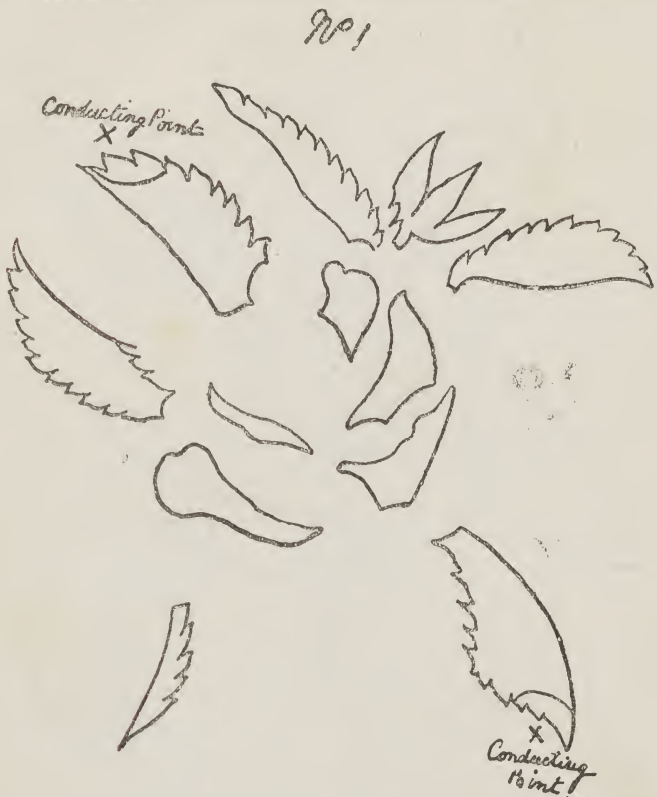
DAMASK ROSE AND FOLIAGE FOR PRACTICE.



DIAGRAM OF COLOURED DESIGN FOR DAMASK ROSE.

DIRECTIONS FOR POONAH PAINTING ON VELVET, SATIN, SILK, &c.

To make the directions for Poonah Painting as useful and practical as possible, we have prepared a Damask Rose and Foliage in Colours, as being a simple design for a beginner to practise with. The diagrams for formulas for the rose will also give a correct idea of preparing a more complicated design, such as a group of flowers like our June Roses, &c.



FORMULAS.

The first thing is to prepare the formulas. For this, lay tracing-paper over the picture, and with a fine pencil trace *every line*, showing the shape of every leaf and stalk; then number every space which represents a leaf or stalk, taking care that leaves with the same number upon them shall not be very close together. Choose a small part of two leaves nearly opposite each other, and mark them off for "Conducting Points." (*See* Diagram of Coloured Design.) When you have numbered every leaf, you will know how many Forms you will require for the group, and you must provide as many sheets of cartridge-paper, which you will number 1, 2, 3, &c. Now take cartridge-sheet No. 1, and lay over it a piece of carbonized paper the same size, and over both lay the tracing; take an ivory stiletto, or other blunt-pointed instrument, and with it go over the outline of each leaf, &c., which is marked No. 1 on Diagram of Coloured Design. Repeat this process with each of the succeeding Forms. The Conducting Points must be put in every Form, as they are the only guides for keeping each Form in its right place; they do not show, as such, in Diagram No. 1, because they are parts of the leaves which are cut in that Form. See that you have a sufficient number of Forms, that the parts



cut out may be at a convenient distance from each other, that in using the colours they may not run into each other, and also that the Forms may not be weakened by being cut too much in one part. Leaves and flowers of various colours may be cut in the same Form, provided the different colours be far enough apart not to interfere with each other. Each green leaf (except very small ones) must be cut in two Forms—that is, one side of it in one Form and one in another, by which means the space is divided so as to get a line for the middle vein. A small and very sharp pair of scissors must be used for cutting the apertures in the Forms.* The instructions here given are absolutely carried out in the Diagram of Coloured Design, and in the Diagrams of Formulas Nos. 1 to 5. When the diagrams have been traced and cut, they must be varnished twice over.

TO MAKE THE VARNISH.

1 oz. resin, 1 oz. shellac, 4 oz. methylated spirit. Break the resin and shellac up small, and put them with the spirit into a bottle; shake frequently, and the varnish will be ready for use in two days. This varnish will so strengthen the cartridge-paper that the Forms will last for years, and, by wiping them after use with a damp sponge, you may remove the colour which has accumulated

No 3



upon them during the process, so that in reproducing the group many variations may be made in the colours used.

If the cartridge-paper is sufficiently sized by the maker, it will take the varnish. This should be tested previous to cutting the formulas. If insufficiently sized, it will be necessary to purchase some size. Dilute it, and brush over both sides of the paper with it.

MIXING COLOURS.

Mix the powder colour and a little water to perfect smoothness with a palette-knife. All shades of green for foliage may be produced by mixing Prussian blue and gamboge (gamboge cannot be powdered), with sometimes a little burnt sienna, and sometimes a little carmine, one or other of the colours predominating according to the shade of green wanted. Beautiful varieties of gray may be made by mixing infinitesimal quantities of many colours with plenty of Chinese white. In a general way, water alone is sufficient with which to mix the colours; but when pure scarlet and Chinese white are used, they must be mixed with weak gum-water, or they are apt to rub after they are dry. Whenever pure scarlet is used as a grounding colour (as in scarlet geraniums, &c.), it should be shaded with carmine. For very dark red flowers, mix a little black with red for the intense shading.

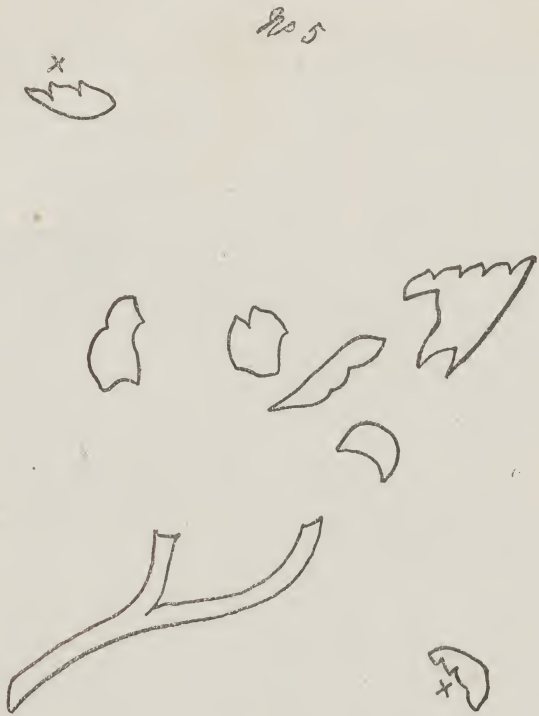


POONAH PAINTING ON VELVET.

Place the Form upon the velvet, or other groundwork to be ornamented, using paper-weights, or anything small, heavy, and smooth, to keep it steady. The brush, which is made expressly for this work, has no point, and is to be held perpendicularly, the colour being gently *rubbed in* by moving the brush round and round. The brush should be *only just moistened equally all over* with the colour, and then applied to the aperture in the Form, and the colour worked into the velvet, close up to the edges of the opening in the Form, so as to ensure the exact shape upon the velvet. A brush must be devoted to each colour. The two small apertures nearly opposite each other, *which occur in every Form*, are called "Conducting Points," which, having been painted through Form No. 1, will show through the corresponding apertures of Forms Nos. 2, 3, &c., and if these are made to fit exactly, all the other parts of the picture will fit too.

When all the parts in one Form are finished, the succeeding Forms will cover up the parts done, and open new spaces to be painted. All stalks and touches which are too fine to be introduced into the Forms must be put in with a small sable brush.

As the picture can only be produced upon the groundwork by successive shades of colour, let the first shade be always of the palest tint in the leaf;



with it fill the whole of the aperture, then the darker shades may be worked over it, one after the other, in their proper places, according to the copy. If painting on velvet, it is best to finish each leaf as you go on, because, after the first shade is washed in, the velvet will take the succeeding shades better while *still damp*.

In leaves, more especially the larger sorts, with strongly-marked veins, the veins and shading are produced by the aid of veining papers, which are made by cutting one edge of a piece of varnished paper to the shape of the vein, and laying it over the aperture in the place where the vein should be, after the Form is laid upon the velvet, beginning with a shade not much darker than the lightest, and this should be carried to the very end of the vein, but not quite to the edge of the leaf, the darker shades receding more and more towards the darkest part of the leaf, then working in the darker shade used for the vein UPON the little veining paper, just letting one edge of the brush touch the velvet; this will make the vein very quickly, and produce a soft and beautiful effect; more and more shade can be put on according to the colour of the leaf, always *beginning* to work the colour in at the *darkest point*.

When we supply Forms, pieces of varnished paper for this purpose accompany each set requiring them. Though the Forms are numbered 1, 2, 3, &c., it is not at all necessary to observe their

order, so long as care is taken to paint the "Conducting Points" first of all.

The delicacy of the velvet may, in some instances, be considered a drawback, but this objection may be successfully obviated.

Those accustomed to laying ferns upon white wood, and sprinkling in the shadow, will understand how very beautiful and more permanently useful these pictures may be made by that process after the velvet is soiled by wear. The process consists in mixing a good quantity of colour, and after dipping in a tooth-brush, take the brush thus charged with colour in the left hand, and holding a knife in the right hand, draw the blade over the bristles of the brush away from the velvet, having previously covered the picture by a Form made on purpose. The shade should be put on very sparingly next the flowers, and increased in depth towards the edge of the velvet. All the small spaces among the leaves in the middle of the picture may be easily and quickly dotted in afterwards with the finishing sable.

Black, indigo, or brown make excellent shading. The price of the Form and the colour (whichever is preferred) for shading, must be in accordance with the size of the group.

POONAH PAINTING UPON PAPER.

The process must be slightly varied; the brush must be as nearly dry as possible when applied to the surface, and after each application the paper must be allowed to get *quite dry* before you touch the same spot again. If you are in any doubt about the proper dryness of the brush, it is a good plan to begin each application, after washing in the first shade, by dabbing the brush gently straight down upon the paper; the result of this action will be a number of minute dots. If you, by this means, find the brush is in proper condition, you may then rub the colour in, or the picture may be finished with the dotting process, which has a very pleasing effect, provided the dots be *very small*, and each succeeding shade very slightly darker than the last; thus the shades may be made to blend as beautifully as if rubbed in.

PREPARATIONS FOR POONAH PAINTING ON WOOD.

In Poonah Painting upon wood it is necessary first to cover every part which is to be painted with Chinese white mixed with gum-water, and laid on rather thickly; and upon this prepared white surface the colours will preserve their own proper hue, but unless this is done the tint of the wood, although it may be as near white as wood can naturally be, will spoil the effect of the colours. The dotting process is particularly applicable to wood-painting, because the rubbing is apt to disturb the grounding of Chinese white. Many useful and pretty articles are made in white wood for the purpose of being ornamented with floral designs, such as boxes, hand-screens, &c., and even a plain deal gipsy table, which any country carpenter can make, looks exceedingly well when painted, and it can be easily varnished with best copal varnish, which before being applied should be warmed, as well as the brush, and the saucer into which it is poured. Fill the brush with varnish, and beginning at the top, take a firm, straight, and rather quick stroke downwards, *the way of the grain:* begin every stroke at the top, and never take the brush off until it reaches the bottom. When you have gone over all the surface, let it remain for two days (out of the way of dust) to get dry, when it will require a second coat of varnish.

DIRECTIONS FOR PAINTING UPON SILK OR SATIN OF LIGHT SHADES.

When the colour of the ground to be painted upon does not accord with the colours of the flowers, the first wash of each colour must be mixed with a little Chinese white and gum-water, so as effectually to hide the ground; the darker shades may afterwards be worked in with the pure colour.

In some cases Chinese white is not required for the leaves, as on a pale blue ground; they need only be made a little yellower, as blue is a part of green; a yellow ground will take green in the same way, adding a little more blue. In this case all flowers but blue will require the first shade of colour to be mixed with Chinese white.

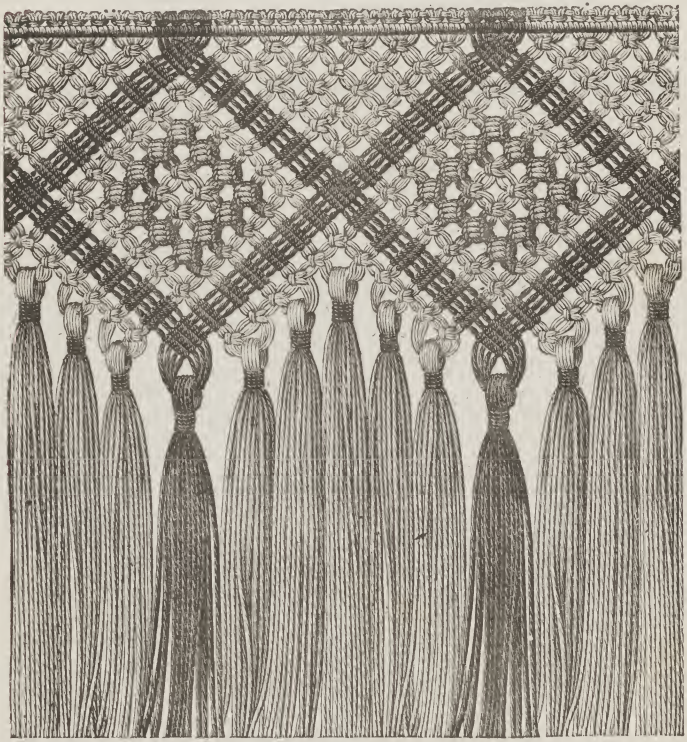
Formulas and copies can be had of the following and other designs:

Dahlia Group	12	by 11	inch.
Tulip Group	11	„ 11	„
Summer Flowers	14	„ 14	„
Convolvulus	6	„ 6	„
Iris	6	„ 4	„
Coral-Pink Geranium	8	„ 6	„
Wild Rose	5	„ 5	„
Azalea	7	„ 6	„
Primula and Solanium	7	„ 7	„
Geranium Fuchsia, Yellow Jasmine and Yellow Rose	7	„ 7	„
Simple Pink Rose	5	„ 5	„
Cross with Roses	11	„ 8	„
Spray of Damask Roses	8½	„ 4½	„

THE YOUNG LADIES' JOURNAL.

COMPLETE GUIDE TO THE WORK-TABLE.

KNOTTING OR MACRAMÉ.



FRINGE IN TWO COLOURS.

KNOTTING OR MACRAMÉ.

DESCRIPTION OF ILLUSTRATION ON PAGE 89.

FRINGE OF TWO COLOURS.

This fringe is worked with twenty-four strands of one colour, and eight of the other. They are put over a single leading bar, and knotted as shown in No. 4. A second bar is then laid on close to the first, and the strands are worked closely over it (see No. 5, in progress and finished). The slanting bars are shown in progress in Nos. 7 and 8. They are arranged to form a square at the top, and two bars worked closely with spaces, alternating for six times, then the second square.

The work must be continued row by row. After beginning with the square of bars of the dark colour work a line of six Solomon knots with the light colour, then a second square of bars with the dark, continue for the length of the cushion.

For the second and following lines work the bars over the first and second outer strands of the light colour, and then five Solomon knots with the light colour. In this row the light colour is worked once between the bars.

After this explanation we think it will be easier to work from the design than from description. The raised circular balls, forming the diamond in the centre of the bar diamond, are worked with four Solomon knots, after finishing which, take the two centre strands, pass them together between the second and third strands at the top of the knot, and draw them down at the back, and work one Solomon knot; when the heading is worked the threads must be strongly tied together at the bottom, to form a loop in which to pass the tassel strands through, which are afterwards bound round with a needle and thread; the thread is wound evenly round five or six times, and the needle is passed from the top to the bottom to fasten it.

KNOTTING OR MACRAMÉ.

Knotting or macramé work has recently revived in interest, therefore we repeat our elementary directions which were produced some years since, but have long been out of print. To those directions we add very considerably, in order to make the working of the various designs as simple to our readers as they can be made.

The origin of knotting is very remote. A book of designs was printed in Venice as long ago as 1530; it was then known as *punto a gruppo*, or *gruppino*. In Italy it was used for trimming priests' vestments. The name macramé was given to the work by the Genoese, who employed it for trimming bridal-dresses. The word macramé comes from an Arabian word which signifies a large serviette or cloth, which had a fringed border. Our English name knotting is the more correct one, as the work is formed entirely by knots in varied groupings.

TOOLS REQUIRED.

The lead cushion is the first thing. Our design shows a German cushion for the purpose; we, however, prefer to use one without a handle. The cushion may be fitted into a box. The box should be 15 inches long and 4 inches in height, and 5 inches in width; it should have a lead weight running the entire length not less than ¾ inch in thickness. The box can be covered with Berlin work or an embroidered band. The lead must be enclosed by a cushion filled with bran, and covered with a piece of satin or velvet, or even better, a piece of good, finely-striped ticking. The covering should be a fast colour, so that the dye does not come off to soil the work. The cushion should be fully 2 inches above the wooden box, in order that the leaders may be easily fixed to it. If it is not easy to get lead for the cushion to fill it with sand is the next best thing.

GLASS-HEADED PINS.

Two sizes of these pins may be procured for knotting. They are very convenient to use, as the large heads prevent the loops from slipping.

STEEL CROCHET HOOKS.

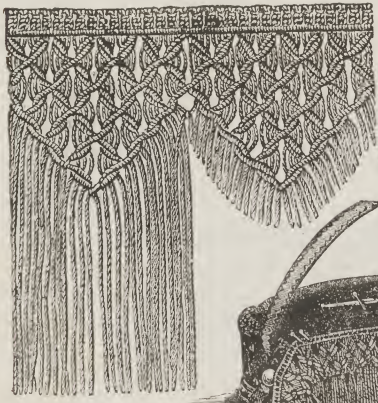
The crochet hook is often very convenient for drawing the knots through; these must be chosen of a size to suit the material to be worked with. A sharp pair of scissors will be found needful for cutting the lengths evenly.

MATERIALS.

Macramé cords are now to be had in several sizes both in plain and mixed colours. Crochet cotton, linen thread, silk twist or cord, and gold and silver thread, are all suitable materials for knotting, and make more or less elegant fringes, laces, insertions, and headings for trimming articles of dress, furniture, and fancy-work. Knotting can be worked into linen, &c., by drawing the threads intended to be made into lace or fringe through the material, and looping once; the material can then be fixed to the lead cushion, and the threads knotted. Java canvas and crash, or strong Irish linen or huckaback, may be ornamented with knotting by drawing the threads one way out, and leaving the others to be knotted.

GENERAL HINTS.

The great beauty of knotting rests in the evenness of the work, and as no tracing or outline of any kind can be used, clever manipulation is needed and correct distances must be kept; these can only be mea-



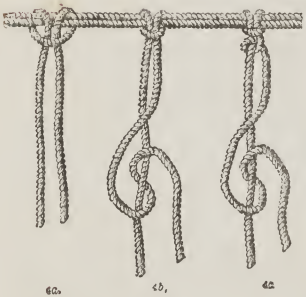
NO. 1.—FRINGE.



NO. 2.—FRINGE.



NO. 3.—LEAD CUSHION FOR KNOTTING.

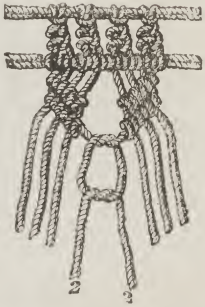


4a. 4b, 4c

NO. 4.



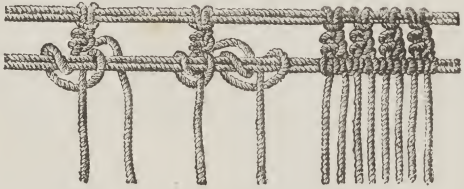
NO. 10.



NO. 6.



NO. 13.



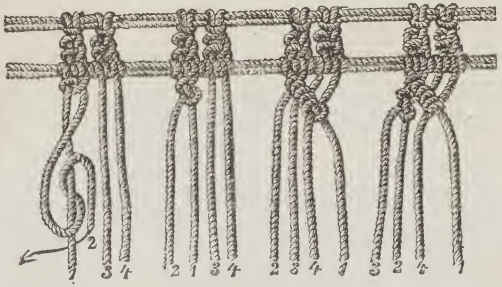
5a. 5b. 5c.



NO. 12.



NO. 11.



7a. 7b. 7c. 7d.

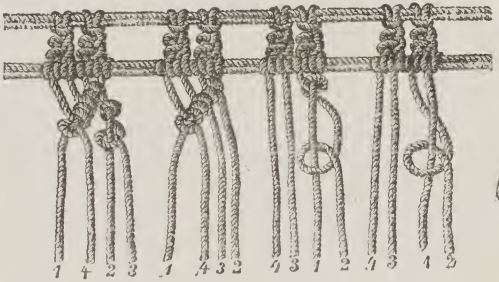
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NO. 12.



NO. 15.

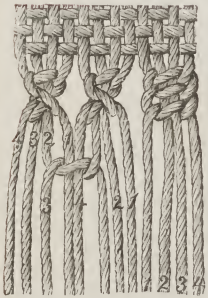


8d. 8c. 8b. 8a.

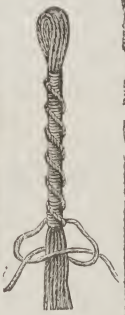
NO. 8.



NO. 16.



NO. 17.



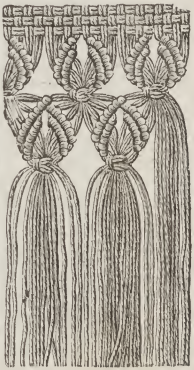
NO. 18.



NO. 19.



NO. 20.



NO. 21.

sured by the eye, added to which you must be quite certain to keep the threads in the order they are at first looped on so as not to twist or turn them. Beginners must before trying patterns practise the varied knots which form them, and be sure that they can tie them firmly and evenly. Try a pattern previous to working it, measure the length of the strands needed to form it, and cut your strands into the lengths required before beginning the work.

No. 1.—FRINGE.

After learning the mode of laying on the heading, working the macramé knot and slanting ribs, this fringe may be attempted as it is but a simple pattern; threads about a yard long will be needed for it, and the entire mode of working each detail is clearly given in Nos. 4 to 9. We abstain from further description, knowing that with the assistance of continued reference to the diagrams the work is more likely to be correctly done than it could be from description.

No. 2.—FRINGE.

The heading is like that shown finished at the end of No. 5. The slanting ribs are the same as those shown in Nos. 6 to 8, but are worked with eight instead of four strands; the double Solomon knots are worked in the same way as shown in No. 10, but with four instead of eight Solomon knots.

No. 3.—LEAD CUSHION FOR KNOTTING.

The mode of making the cushion is described under tools used for knotting. We now call attention to the mode of laying on the threads or bar used for the foundation. The work on the cushion is No. 1 Fringe in progress. Observe the mode of placing the pins and of winding the strands into loops for continuation of heading bar, when the length on the cushion is finished. The foundation lines are also known as cross bars and leaders.

No. 4.—LEADING-BAR WITH THREADS LAID ON AND MACRAME KNOT.

No. 4 shows the manner of fastening on the threads, which should be done with a crochet-hook. Take the loop in the middle and hold it before the bar, pass the two ends upwards behind the bar, bring them down over it, and under the loop draw up tightly (see 4*a*).

The two loops—which, one after the other, are knotted with the threads on the right; round the thread on the left hand only—must be worked with the first loop knot for the beginning (see 4*b*, and for the finished knot see 4*c*).

No. 5.—BAR WITH KNOTS.

No. 5 shows the knots in progress, also finished heading and the mode of laying on and working over a second leader-line or cross-bar. 5*a* and 5*b* show knots worked over the under cross-threads, which are now laid on, and knots on knots, as described in No. 4, placed in a line complete the heading of the trimming, as shown in No 5*c*.

No. 6.—HEADING WITH SLANTING RIBS.

The knots in No. 6 follow closely upon each other, forming slanting ribs, which are turned in two opposite directions, and are worked to form double and treble slanting ribs.

The separate looping of the ribs of knots resemble each other exactly. In working from the right towards the left the knotting thread is looped from underneath round the thread laid on; whilst in going from the left towards the right, the loop is formed by placing the knotting thread over the thread laid on.

To make the rib, always make a complete double knot round the outermost of the threads laid on with each of the remaining threads.

Great care must always be taken to hold the thread that is laid on firmly with the left hand, whilst the right makes the loops round it.

No. 6 also shows the cross-knot which completes the slanting rib (see 2-2).

No. 7.—SLANTING RIB IN PROGRESS FROM LEFT TO RIGHT.

No. 7 shows the number of threads, their position and gradual working. Follow 7*a* for the working of first slanting rib. 7*b* shows the changed position of the threads after working the first knot of rib; 7*c* shows the first slanting rib finished, and the position of threads after the first knot of second rib.

No. 8.—SLANTING RIB IN PROGRESS FROM RIGHT TO LEFT.

Now the worker must give attention to 8*a*, which shows the first looping and position of threads after it; 8*b* shows the first looping and making of the first knot; 8*c* a finished rib; 8*d* second rib in progress. No amount of directions that we can give could by any possibility be so clear to the reader as these numbered positions of the threads.

It is generally considered that it is easier to learn to make the knotted ribs from the right towards the left, as it is the more natural way of working.

No. 9.—HEADING-RIBS AND DIAMONDS FINISHED AND IN PROGRESS.

This diagram will materially assist the worker in executing fringe No. 1, as it is here shown in an increased size with the scallops in progress. Observe the length of threads left to form diamonds between the slanting ribs, also the knots finishing the diamonds before beginning two other slanting ribs.

No. 10.—RIBS WITH EIGHT STRANDS AND DIAMOND CENTRE, WITH TRIANGLE SIDE FORMED OF SOLOMON KNOTS.

Nos. 11, 12, 13, AND 14.—SPHERICAL KNOT.

The spherical knot placed singly or in triangles, and diamonds between slanting ribs, gives a rich heading to a fringe. It is begun with a flat Solomon knot, for which four strands are needed, the two centre strands hang straight, the right-hand thread is crossed horizontally over the two centre strands and under the left-hand strand. The left thread is crossed under the two centre strands and over the right-hand strand. The two centre strands are now drawn through to form the centre of spherical knot, and a pin is passed through the knot into the cushion (see No. 11). To complete the knot (see No. 12) pass the left-hand

thread over the two centre strands and under the right strand, and the right-hand strand under the two centre strands and over the left-hand strand; draw up. No. 13 shows a spherical knot with two Solomon knots worked under; No. 14 shows it with but one above and below.

The irregular placing of the diagrams is unavoidable because we are obliged to keep our Work-table Guide Supplements to one size on account of binding them.

Nos. 15, 16, AND 24.—RICH KNOT WORKED WITH EIGHT STRANDS.

This knot is composed of a Solomon knot at the top and bottom of two single chain together, worked with six strands.

No. 17.—CROSS KNOT FOR OPEN DIAMONDS.

This knot will only show well in coarse materials.

Begin with two Solomon knots, as shown on the right-hand side; the centre and left strands show two finished cross knots, and the figures the mode of dividing the strands to form open diamonds. After working the two Solomon knots cross the right-hand thread under the two centre threads. The left-hand thread over the three strands, then pass it at the back through to the front between the top of the first and second strands, and work the right-hand thread in the same way through the top of third and fourth strands. Now cross the outer strands, slanting over the front of the knot, and pass them through the loop below the knot on each side. Begin again as shown in lower part of diagram.

No. 18.—SPIRAL CORD.

This cord can be made with any required number of centre strands, and is always worked with the two outer side strands. Take the right-hand strand, pass it behind the centre strands and over the left-hand strand; take the left-hand strand and put it over the centre strands and under the right-hand strand, draw tight and repeat.

No. 19.—FRINGE, WITH DOUBLE KNOT HEADING.

Double loops are taken as described for the beginning of No. 17, and are formed into the open knot by working Solomon knots with two threads taken from each side alternately. This heading may be made of whatever depth you please.

No. 20.—WAVED BAR.

This bar is formed of four strands; five singles are knotted over two strands in succession with the left-hand thread, then five singles with the right-hand thread alternately.

No. 21.—FRINGE FOR JAVA CANVAS.

Take eight threads, work two slanting ribs of six knots each; cross all the threads with a Solomon knot worked with two threads of the canvas. Be careful to observe the correct distances, and work the second line of pattern alternating the threads.

Nos. 22 AND 23.—PICOT HEADING.

The first diagram shows the mode of pinning on strands to form a picot heading. Two strands are fastened by a pin to the cushion; two or more Solomon-knots are worked according to the height of the heading. No. 23 shows picot heading with the leading bar laid on, and the threads of the picots knotted round it.

No. 24.—See No. 15.

No. 25.—WAVED LOOP.

The loop is composed of four strands, and three macramé knots worked with three strands; the right-hand strand is left hanging until the third knot is worked, when it is used with the other three strands to form the Solomon knot closing the groups.

No. 26.—SIMPLE CHAIN.

Begin with a Solomon knot with the two centre threads; work with the right-hand thread a single chain over the left, then with the left-hand thread a single chain over the right. This is sometimes used in fringes.

No. 27.—LEADING BAR WORKED OVER WITH SOLOMON KNOTS.

Two strands of the length for the work must be pinned through the middle for the bar, two working threads are required which must be three times the length of bar, with these cover the bar with Solomon knots, then draw strands through each of two loops, pass over two and repeat, work each group with four Solomon knots.

Nos. 28 AND 30.—KNOTTED HEADING OF FRINGED THREADS.

This is useful for serviette, dinner-waggon cloths, &c. Separate the threads in six strands, pass the second right-hand strand round the left and draw it out between the two. The second tie is like the first part of a Solomon's knot, tie the third and fourth strand as described for the first and second, alternate the strands and tie in the same way in the second and following rows.

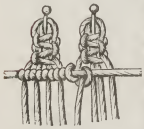
No. 29.—FRINGE FOR KNITTED COUNTERPANES, &c.

The edge of the counterpane is shown, through this the loops to work the strands into, must be drawn, passing over two stitches of the knitting draw up a single knot and leave the loop the length shown in the design, draw through every loop with double strands fastened as described in No. 4. In every fourth loop draw through a double strand without knotting it (see design). Observe, two strands of this group are left unworked; work a row of two Solomon knots together with two alternate strands from each cluster. In the next row two clusters of two Solomon knots, and in the third one Solomon knot to finish the scallop, twenty strands are knotted together once for the fringe.

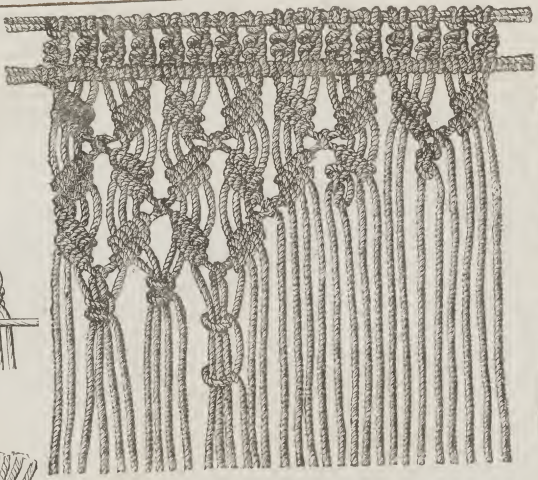
No. 30.—See No. 28.



NO. 22.



NO. 23.



NO. 9.



NO. 25.



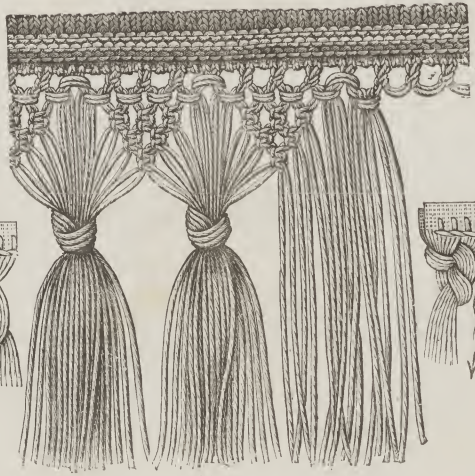
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NO. 24.



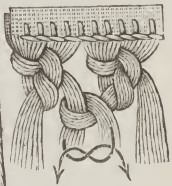
NO. 27.



NO. 29.



NO. 28.



NO. 30.

THE YOUNG LADIES' JOURNAL.

COMPLETE GUIDE TO THE WORK-TABLE.

TATTING.





TATTING.

DESCRIPTION OF ILLUSTRATIONS ON PAGE 97.

WORK-BASKET ORNAMENTED WITH TATTING.

The basket is of gilded wicker and is square in shape; it is lined with peacock-blue satin, which is drawn up to form a bag-like top; each side is ornamented with a deep-pointed drapery composed of tatted rosettes, one of which is shown in the second illustration of cover in the full size. The foundation for the rosette is a small steel ring measuring half an inch in width; with peacock-blue Berlin wool crochet twenty-four trebles under the ring, join round, and fasten off. Fill a tatting shuttle with the wool, work four double knots, five picots separated by one double knot, four double knots close, draw the wool through the top of one of the trebles, and repeat; work twelve closed eyes, passing over one of the trebles each time, join to the preceding closed eyes by drawing the wool through the first picot after working the fourth double knot. The tuft in the centre is made with Berlin wool and gold thread, as follows: Take a piece of mounting-wire, place one half upon a pencil, turn two lengths of wool and one of gold thread twice over it, cross the wire to fix the loop, repeat until you have made a piece eight inches in length, sew it to the centre of rosette with a needle and wool, as shown in the illustration.

The drapery for each side is composed of three rosettes at the top rows, two in the second, and one at the point; the drape is sewn to the basket with a needle and wool; the corners and handles are ornamented with clusters of woollen balls, directions for making which were given on page 14. The large balls are made over circles of card the size of a five-shilling piece, the smaller ones over card the size of a florin.

TATTING.

INTRODUCTION.

There are indications that this pretty and elegant work is likely to be revived in some forms; even were it not so, our "Work-table Guide" would not be complete without full directions for it. The Work Basket design on the cover of this Supplement is one that we have just received as a novelty from Berlin, from which city comes many of our most beautiful fancy-work designs.

The introduction of tatting as fashionable fancy work in England was due to Mademoiselle Riego as far back as 1850. She began to publish books on it, and to her we are indebted for many improvements in the mode of working it. We published her instructions for tatting in our Journal in 1864.

Until tatting was superseded by point lace, about 1870, it was very fashionable and favourite work (and it deserved to be so) as pretty trimmings for dresses or mantles, insertions or trimmings for underlinen, and for cuffs and collars, doilys, cushion-covers, antimacassars, and designs for ornamenting work or paper baskets, &c., can be made in it. Tatting is rather puzzling to learn at first; but when the stitch has once been acquired the work is of the simplest character It is well suited for drawing-room occupation, as it needs few tools, and it can be taken up and laid down without injury to the work, and one can always tell exactly where one is in a pattern, as it is not mysterious in progress like knitting, nor does one stitch depend in any way upon another. Tatting is strong work; indeed, when once done it is difficult to undo. The old-fashioned mode of tatting, called English tatting, consisted of a series of knots without purls or picots; these were worked with one thread only, the helping thread not having been introduced. The helping thread strengthens the work very considerably, and assists in forming many variations of pattern. The Josephine knot is also a great improvement to many patterns.

IMPLEMENTS.

Nos. 1 and 2.—SHUTTLE.

The tatting-shuttle is of the first importance; this may be had in ivory, pearl, bone, vulcanite, and tortoise-shell; for fine cotton or silk the latter is preferable to all others on account of its smoothness and lightness. The size of the shuttle must be regulated by the size of the material you work with. Attention should be paid to the shuttle being well made, so that the brass pins which fasten one part to the other should not protrude and render the shuttle difficult to draw through. To thread the shuttle, you will find there is a hole pierced through the centre piece; pass the cotton through this hole, and tie a knot only just sufficiently large to prevent the thread from slipping, then wind your shuttle full; but not too full, so as to expand the ends over-much.

THE RING AND PIN.

This little implement is preferred by some workers to a pin or crochet-hook for drawing the material through the picots; it is kept by some workers on the thumb to have it in readiness and to save taking up the pin or hook. We think it is rather a hindrance than a help to the beginner. The rings are made in two or three sizes.

MATERIALS.

Silk, fine gold or silver twist, thin cotton, and the finer kinds of wool, such as Andalusian or single Berlin wool, are the materials generally used for tatting Coarse materials fill the shuttle too soon to render it convenient to work with them.

Nos. 3 to 10.—STITCHES, AND HOW TO WORK THEM.

The single and double knots are the only difficult parts to learn in tatting; if you try for some time and fail, as is the case with some persons, it should not discourage you, as the stitch is really simple if per-



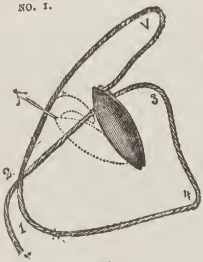
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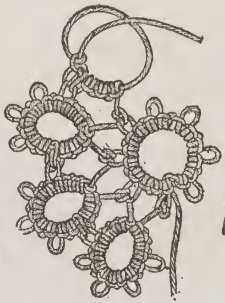
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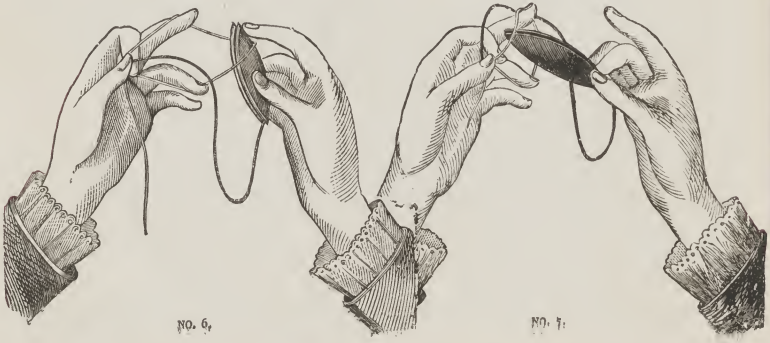
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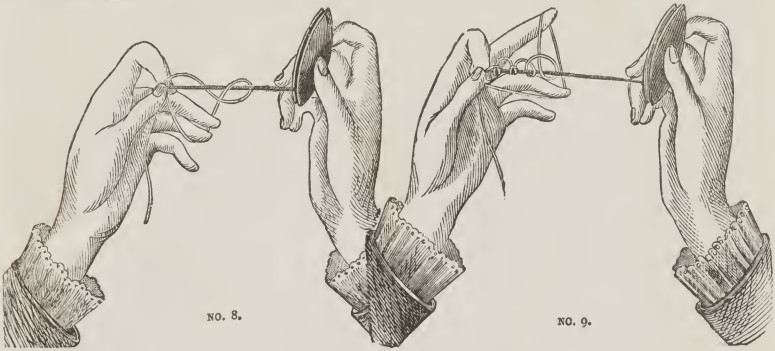


NO. 5.



NO. 6.

NO. 7.



NO. 8. NO. 9.



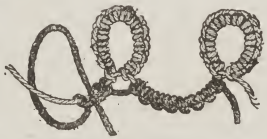
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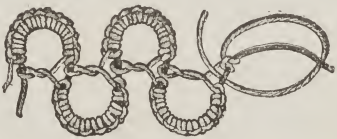
NO. 12.



NO. 13.



NO. 14.



NO. 15.



NO. 16.

severed in. Our illustrations render it as clear as any explanation can do.

Hold the shuttle between the thumb and forefinger of the right hand lightly, hold the thread between the thumb and forefinger of the left hand, leaving the end about six inches long; pass the end downwards towards the palm, and the loop round the second and third fingers (see No. 3), hold the threads tightly, keeping the right hand lower than the left. No. 4 shows the passing of the shuttle to form the first knot (1 and 2 in diagram). No. 4 also shows the thread held between the forefinger and thumb of the left hand; 3 and 4 of this diagram show the angle at which the thread is held over the third and fourth fingers of the left hand, the dotted line showing the way the shuttle is moved under the thread held out by the second and third fingers of the left hand; pass the shuttle towards the back of the left hand, and downwards to the front, between the thread held over the left hand-fingers and the loop formed by the thread held over the right-hand fingers, indicated by the V. The mode of working the second half of the stitch is clearly shown in No. 5. The shuttle is passed over the thread from the back to the front, and brought out between the thread on the fingers of the left hand and the shuttle thread; the loop above 2 shows the first half of the knot worked. The position of fingers, shuttle, and thread is clearly shown in Nos. 6 and 7. No. 7 shows the raising of the finger to draw up the knot, which must slip easily. No. 8 shows the movement of the fingers in drawing up the knot. No. 9 shows knots with picots previously to drawing up for a closed eye. No. 10 shows the closing of an eye without picots.

TO MAKE A PICOT.

Leave a loop of thread between the double knots, the length of which you must regulate according to the design you are working to.

No. 11.—JOSEPHINE KNOT.

This is a pretty knot for filling up bars and patterns that would look rather poor with the straight thread only. The Josephine knot is formed by working four or five loops of the first stitch of a double knot successively and drawing up. The space between the Josephine knots being regulated according to design. No. 22 illustrates the use of the Josephine knot.

No. 12.—SIMPLE EDGING.

Work three double knots, five picots separated by two double knots, three double knots close. Leave the loop the length shown in No. 12, and repeat the pattern, working through the first picot of each pattern; this is done by drawing the thread that is over the first finger with a pin or crochet hook through the first picot, and passing the shuttle through the loop drawn through, when you continue to work as usual. The pulling through of the loop is shown plainly in our illustration.

Nos. 13 to 15.—MODE OF TATTING WITH TWO SHUTTLES.

In order to form eyes close or open, only one shuttle is required; but when a half-circle, &c., is to be added to the eyes, a second thread will be necessary, and must be used in the following manner: Lay a separate thread as a loop round the left hand, and work the knots with the shuttle thread. If the pattern require the knots to be worked with the threads alternately, both threads must be wound upon shuttles. It must be remembered that in working a half-circle with two threads, the shuttle thread (the thread with which the knots are made) must lie between the two threads of the loop, so that the end of the thread laid round the hand hangs down free in front, only held by the thumb of the left hand. By this means an open plain line of knots is formed. No. 13 shows closed eyes and half-circles worked with a second colour. No. 14 shows the same design and the mode of working the closed eye in progress with one thread only. The second thread being taken up after the eye is closed to continue the half-circles.

In working with two threads, it must always be remembered that the scallops just finished should turn downwards. No. 15 shows another mode of working with two threads. In this case, the helping thread laid round the left hand must have its two ends firmly held through the shuttle thread; and the latter must lie in front of the two ends of the loop (the thread round the left hand). The firmly held ends, before the loop of the shuttle thread is drawn together, must be drawn through the loop from the upper part downwards, so that the threads look twisted.

No. 16.—TATTED EDGING WITH BEADS.

Beads are tatted upon silk, or silver or gold thread; the beads must first be threaded upon the silk, and the silk wound on to a piece of card; tie the end of the silk with the beads to the end of shuttle thread, work three double knots, pull up a bead, put the thread with the beads to the back of the work, one double knot, put the bead thread to the front of the work, work another double knot, four more beads separated by two double knots, three double knots, close. The closed eyes worked alternately on each side will form a pretty trimming.

No. 17.—TATTED ROSETTE IN PROGRESS.

Work a closed eye for the centre of eight picots separated by two double knots; without cutting off the thread commence the outer row. Draw the thread through the first picot, leave about a quarter of an inch of thread, work four double knots, five picots separated by two double knots, four double knots, close, draw the thread in a loop through the next picot, pass the shuttle through the loop, draw up tightly, and repeat, working eight closed eyes to complete the rosette; to join the closed eyes draw through the last picot of last closed eye after working the fourth double knot of next closed eye.

No. 18.—INSERTION: TATTING, MIGNARDISE, AND LACE STITCHES.

MATERIAL REQUIRED: Cotton No. 20.

Work five double knots, one picot, six double knots, one picot, five double knots, draw through a picot of mignardise, then close, pass the cotton through the picot at the side of closed eye. Before working the next closed eye, which is worked the same as the last, pass the cotton through the side picot, work ten double knots, one picot, ten double knots close; leave

half an inch of cotton before commencing the next eye. Work five double knots, draw the cotton through the picot of second eye, six double knots, one picot, four double knots close; leave about half an inch of cotton before commencing the next eye. Work five double knots, draw the cotton over the half inch left before commencing the eye, six double knots, one picot, five double knots, pass over four picots of mignardise, draw through the next, and close the eye. Take another length of mignardise, work a row upon it like the last, with this exception, that instead of working the third closed eye you draw the cotton through the centre picot of closed eye of last row (see design), and continue as described. The spun-stitch in the centre is worked with a needle and cotton as in lace work.

No. 19.—TATTED EDGING.

No. 19 is worked with two threads. For the large scallops, work four double knots, one picot, eight double knots, one picot, four double knots. After finishing each scallop, place the thread from the separate reel round the hand, and work from that with the shuttle thread four double knots, one picot, four double knots round the thread of the shuttle. In the picots of the joining scallops, crochet one single in each picot, then five chain for the edge.

No. 20.—EDGING WITH TWO THREADS.

For the closed eyes work twelve double knots, one picot, twelve double knots, close, work another closed eye close to this last, leave rather more than half an inch of cotton, and repeat for length required.

2nd Row: Pass the helping thread through the picot of first closed eye, fasten it, * three double knots, five picots separated by two double knots, three double knots, draw through two picots of closed eyes together. Repeat from *.

No. 21.—TATTED SQUARE.

Begin the square in the centre, and work the four leaves, each consisting of ten double knots, one picot, ten double knots. Fasten the thread, and loop it again on to the picot of a leaf, and work the eye, consisting of seven double knots, five picots separated by three double knots, seven double knots; draw them together, fasten the thread again to the picot at the starting-point; then work the large scallop lying to the left; eight double knots, five picots separated by three double knots, eight double knots. Leave the scallops sufficiently open, so that after the thread is fastened to the next leaf of the middle group the thread lying across may be tight without dragging. Repeat.

No. 22.—DESIGN FOR SQUARE DOILYS, PINCUSHION, &c.

1st Row: Work one Josephine knot (of six first stitches), three double knots, three picots separated by two double knots and three double knots, close, one Josephine knot. Repeat for the length required.

2nd Row: Work as for first row, but join the top picot by passing it through the thread between two Josephine knots.

3rd Row: Work one Josephine knot, one closed eye as described for first row, ten double knots, one picot, ten double knots, close, one Josephine knot, draw the thread of Josephine knot through the picot at the top of last worked closed eye, pass the shuttle through the loop to make it firm, work the second closed eye as last described; continue the row by working three small closed eyes, each separated by two Josephine knots.

4th Row: One Josephine knot, two large closed eyes as described in last row, join to the thread between the two large closed eyes of previous row, one Josephine knot, two small closed eyes separated by two Josephine knots. Repeat for length required, then repeat from first row, joining according to illustration.

No. 23.—TATTED ROSETTE.

Begin this rosette from the middle with a ring of eight picots separated by two double knots. Fasten the thread, and, without cutting it off, begin the second row, viz., the little eyes joining the picots of the ring, including the joining scallops, which must have a picot in the middle to fasten them to the outer row. Now work with two threads. Each of the eyes worked with the shuttle alone contain twelve double knots, and are joined to a picot of the ring between the sixth and seventh double knots. For the joining scallops, place the second thread as a loop round the left hand, and work six double knots, one picot, six double knots. At the end of the row tie the beginning and end threads together, and begin the third row likewise with two threads, one of which must be looped on to the joining scallop. With the other thread alone work the eye lying above, containing six double knots, one picot, six double knots. Now lay the thread from this eye as a loop round the left hand, and work with the half of the tied-on thread the joining scallop, consisting of five double knots and three picots separated by three double knots, then five double knots. Fasten the thread running through the finished line of knots again on to the picot of the next joining scallop of the preceding row, working the eye with the other thread, and so on. At the end of the row fasten off the thread securely and carefully.

Nos. 24 and 25.—INSERTION AND TRIMMING IN TATTING AND CROCHET.

With the first shuttle work a scallop of four double knots, one picot, four double knots, one picot, four double knots, one picot, four double knots. Then lay the second thread (from a separate reel) as a loop round the hand, and work close to the finished scallop with the first shuttle, four double knots, one picot, and again four double knots, which are tied with the loose thread round the thread coming from the shuttle. Repeat. The first picot of each scallop must, however, be joined in the usual manner to the last picot of the preceding scallop. At the second line the middle picot of each scallop must be joined to the middle picot of a scallop of the preceding line.

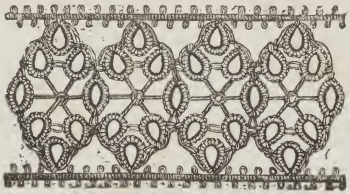
For the insertion shown in No. 24 crochet in each outer edge of the tatted trimming as follows:—

1st Row: One single, four chain in the nearest picot, one single in the second of these, so as to form a little scallop, one chain. Repeat.

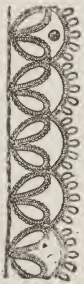
2nd Row: One double in the middle stitch of each scallop of the preceding row, four chain. Repeat.



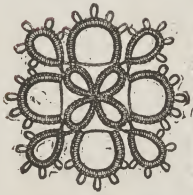
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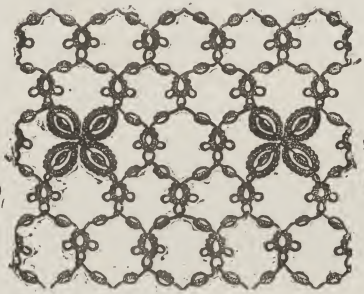
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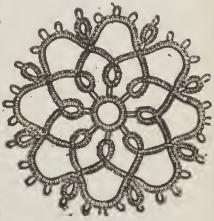
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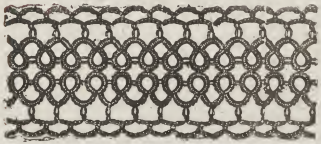
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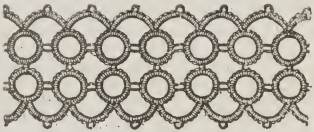
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NO. 23.



NO. 24.



NO. 25.

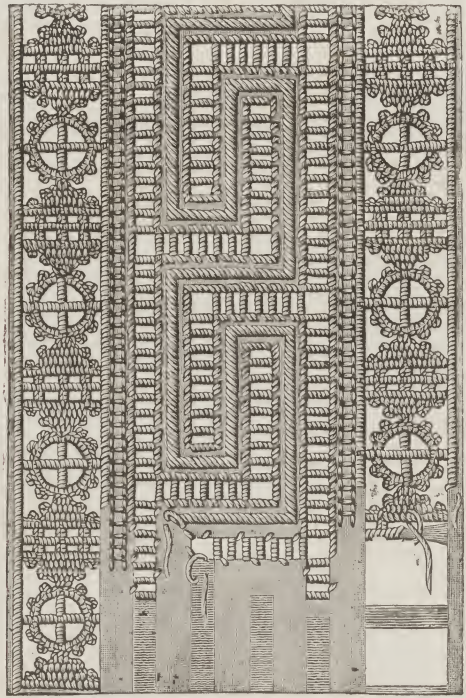
TO WASH TATTING.

Fine tatting needs care in washing and must not be rubbed. The best plan is to sew a piece of flannel of two or three thicknesses over a bottle, tack the tatting upon it, make a lather of curd soap and water, and lift the bottle up and down in it, working the lather well into the tatting with the hand; then, when it appears clean, boil it in a saucepan of curd soap and water, with a dash of blue in it, for about twenty minutes; rinse in clear water several times, remove the tatting from the bottle, rinse in water with a lump of sugar in it, and pin it out to dry, putting a pin into every picot if you are very careful about it; if not, pull it well into shape, and put the right side of the tatting towards the blanket with a piece of fine rag over it a little damp, and iron, afterwards pull out the picots with a pin. Coarse tatting, such as antimacassars, should be laid in a lather of cold soap and water for a few hours, then squeezed out and put it into another cold clean lather in a saucepan and let it come to the boil, then rinse it and lay it in some blue water; when nearly dry pull into shape, and iron as described for fine tatting.

THE YOUNG LADIES' JOURNAL

COMPLETE GUIDE TO THE WORK-TABLE

DRAWN THREAD WORK, &c.



BORDER: DRAWN THREAD AND RETICELLA-WORK.

DESCRIPTION OF ILLUSTRATION ON PAGE 105.

BORDER: DRAWN THREADS AND RETICELLA WORK.

The design is suitable for ornamenting sideboard and dinner-waggon cloths. It is more effective worked on rather coarse Irish linen, which should be of good quality to ensure an even make. The pattern should be traced upon the linen, the threads for the open parts cut entirely away (see the right-hand side lower part of design where the reticella comes in). For these stitches only ordinary sewing over and buttonhole-stitches are employed. The crosses in centre of circles are formed by stretching bars of thread across and sewing over.

For the drawn-thread work, the straight lines next the border are worked at a slight angle over four or more threads, according to the quality of the linen. The mode of working the next line of pattern is ordinary Italian-stitch, or a square formed by four back-stitches. In this design the threads must not be cut away too much in the centre because it is necessary to sew over some of them to strengthen the work. The bars are worked over six threads. Very sharp scissors must be used to ensure an even edge. Nun's thread (No. 1) will be the best for working both the reticella and drawn-thread work.

DRAWN THREAD WORK or POINT COUPE.

INTRODUCTION.

This work dates very far back; it is among the earliest attempts at ornamental work known. Some beautiful and very old specimens have been shown in both English and foreign museums.

Irish linen, linen thread, a sharp pair of scissors, and a needle with a good eye, such as Walker's elliptic, will be needed for the work.

The old work is frequently found in white linen, worked with gold, yellow, scarlet, or blue silk. Patterns more or less elaborate may be found in it, and it is very frequently accompanied by borders of reticella or Greek lace, which have for their foundations drawn threads.

Very fine specimens of drawn work, having the effect of Honiton sprays on a net foundation, can be made; but the work is of a character so undesirable, on account of injury to the sight, and requires, besides, so much time and patience, that we consider it unsuited to the age we live in, and do not therefore illustrate it. It is always well in fancy work to get a knowledge of detail before beginning elaborate patterns; if this is not observed, the work is sure to be unsatisfactory, and is often thrown aside in consequence.

Nos. 1 to 5.—SIMPLE DESIGN IN DRAWN-THREAD WORK.

Make a careful inspection of the way in which No. 1 is traced, running out with fine cotton; next observe the mode of drawing the threads and cutting them. See to the sharp and clear cutting of the threads, as that is one of the most important things to attend to in beginning. The square openings are formed by drawing four threads each way. Nos. 2 to 5 show the stitches in progress. Two stitches being needed on each of the bars, and a cross-stitch at each corner, one straight stitch is first worked, then one half of a cross-stitch (see No. 1); the second straight stitch is formed when placing the needle for the second half of a cross-stitch, and the needle is left in place for the downward bar of square (see Nos. 3 and 4). No. 5 shows the mode of continuing the sewing over. Care should be taken not to draw the thread too tightly and to keep the work even.

No. 6.—CANE PATTERN.

This pattern is used for a groundwork; Java canvas is the most effective material for it; two threads only are drawn crosswise and four lengthwise. In working over, the threads are somewhat drawn together; thread, silk, or crewel may be used for working the pattern; all the upright stitches should first be worked, then the cross threads are worked. The arrows indicate the way the needle should be put in.

Nos. 7 and 8.—INSERTION OR STRIPE FOR ENDS OF TOWELS, &c.

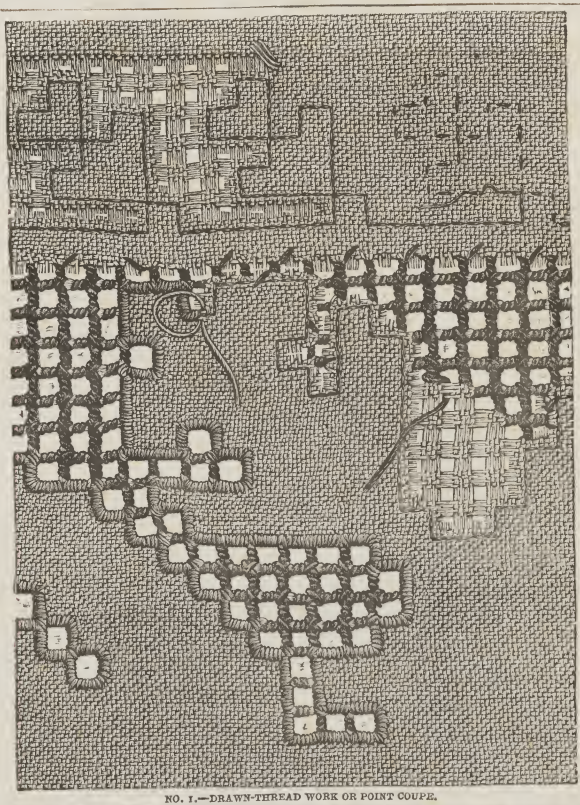
No. 8 shows the design of circles and bars, and No. 7 the mode of executing the two patterns employed in the design. Three double strands of Java canvas are drawn each way; the dark parts of the design are worked in the same way as illustrations No. 2 to 5; the light parts are worked in point de reprise or darning-stitch with a second colour. The mode of working is very clearly shown in No. 7.

No. 9.—BORDER: INTERLACED WORK.

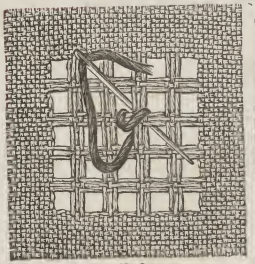
This border has a Java canvas foundation, but is equally suited to finer materials. Three-quarters of an inch of threads must be drawn one way. The warp threads are the best to draw, as the selvedge is strengthening to the work to leave on, and hem down or sew to the material to be ornamented. None of the weft threads are drawn, they are counted and evenly divided by working over in divisions of four; a slanting stitch is sewn into the undrawn edge, the needle is then put round the threads, as shown in No. 12; twelve of these stitches are worked for the short bars; the mode of interlacing is shown in No. 12. The thread is then carried on and twisted round the threads that form the first half of the centre pattern; fasten with one buttonhole-stitch exactly half way down, twist the thread round the same bar of threads to get it into place to work the lower twelve stitches of the same bar, four of these bars form the interlacing; work one slanting stitch into the edge, and continue the interlaced stitches in the way shown in No. 12, working your pattern from No. 9. The little dots on the plain part of the material are worked in satin-stitch.

Nos. 10, 12, 13, and 15.—BORDERS.

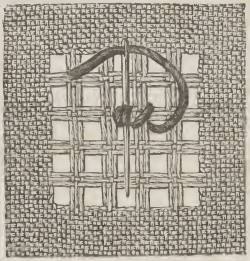
The finished border is shown in No. 15. The mode of working the two edges is shown in an increased size in No. 12. These edges will be more easy to work from No. 12 than from description. The principle of working over the foundation threads, after they are drawn for the centre pattern, is shown in detail in an increased size in No. 10. The appearance of the design would at first give an idea that it is formed of guipure netting. The centre stars are shown in every detail of the work in No. 13; they are worked in twisted bars and darning-stitches; the twisted bars forming the foundation of the work are distinctly



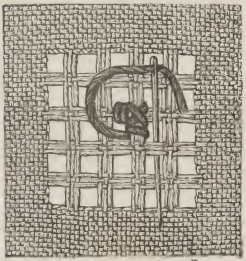
NO. 1.—DRAWN-THREAD WORK OR POINT COUPE.



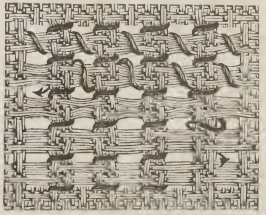
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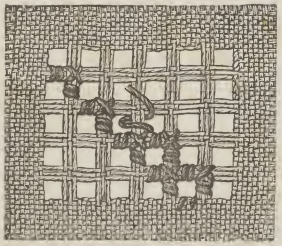
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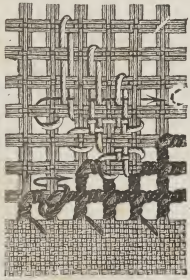
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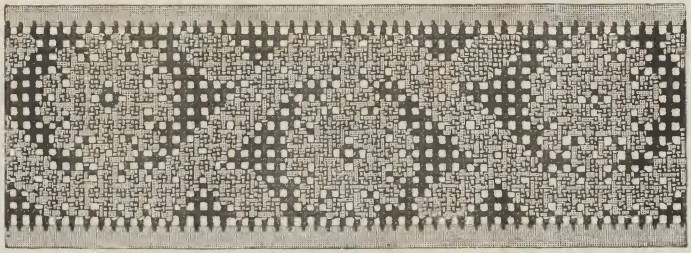
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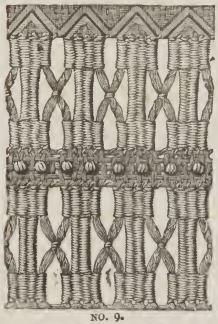
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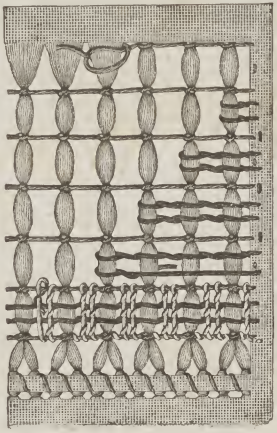
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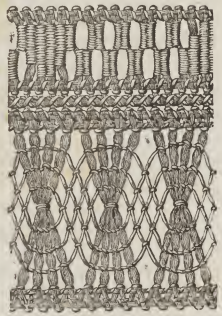
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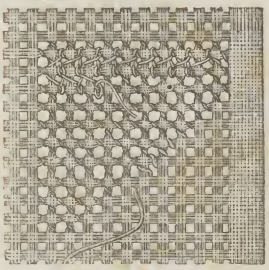
NO. 11.



NO. 12.



NO. 13.



No. 14.



No. 15.



No. 16.



No. 18.



No. 17.



No. 19.

shown in No. 10, with the way they are fastened round the drawn threads to form the groundwork of the squares.

No. 11.—BORDER IN PYRAMID, CROSS, AND ARMENIAN STITCHES.

This border is shown on Java canvas, and consists of drawings half an inch in depth, and of two threads between four threads twice, leave eight threads, and draw an inch and a quarter for the broad part of the design. The interlaced stitches are worked as shown in No. 12; the cross-stitches are worked in the ordinary manner over four threads each way. The lines of slanting-stitches leave a tying or buttonhole stitch over six threads. The mode of forming this stitch is clearly shown in the top line of 10. The Armenian stitches are described in Nos. 21 to 25.

Nos. 12 and 13.—See No. 10.

No. 14.—HERRINGBONE-PATTERN GROUND: DRAWN THREADS.

Draw two threads, leaving three between each way; work in a slanting direction over all the drawn openings (see lower part of No. 12). Herringbone-stitch is worked over every row of the pattern straight across (see upper part of design).

No. 15.—See No. 10.

Nos. 16 and 17.—FEATHER OR CORAL STITCH.

There are several varieties of these stitches, but the principle of working the patterns is apparent when one of them is learnt; of this No. 16 is the most simple form. Draw the cotton through the material and hold the cotton under the left thumb (see position of needle and stitch in progress in No. 16, also the white dot in which the needle is to be placed for the second stitch); the loop has to be held down for each stitch in the same manner. No. 17 is worked in the same way, but two stitches are worked alternately on each side. The white dots correspond with the tops of the two stitches of one side, showing where the needle is to be put in.

Nos. 18 and 19.—RETICELLA LACE.

This lace is so frequently used as an edging or accompaniment to drawn-thread work that we think a specimen of it, and the mode of working it, will be useful here. As will be seen in No. 18, a tracing on paper or transparent linen is needed; if the tracing is on paper, toile cirée must be placed under it. The stitches used in reticella lace will all be found in pages 67 to 70 and 76 to 78.

No. 20.—BORDER OR INSERTION: DRAWN THREADS AND SPUN-STITCHES.

Draw all the threads of the material out one way to the depth of three inches and a half; divide the strands into sixes by working over the edges of each strand with a slanting loop, for the entire length, then crossing this line of stitches with a second one (see top of design); next work the straight bars seven-eighths of an inch from the edge top and bottom, and one line straight across the centre for the entire length of your work; these are foundation threads to work your pattern to. The knots and loops forming the oval are the next part to work, and the spun-stitches are made by interlacing these loops. The arrow indicates the mode of forming the stitches.

Nos. 21 to 25.—TRIMMINGS: ARMENIAN LACE.

The laces shown in Nos. 21 and 22 are for trimming coarse materials, such as Java canvas or linen. They may be made of fine twine, such as is prepared for macramé work, of strong thread, cotton, or silk twist; they can be made either with or without a heading. Nos. 23 and 25 give the details of working No. 22. No. 23 shows the beginning of the stitch which forms the work; a heading of cord with picots is here shown to work into. Mignardise answers very well for a heading: if the picots of the mignardise are too close, work it into alternate picots. The next thing to observe in No. 23 is that three strands of the working material are laid evenly together and worked over. The difficulty with beginners will be in the loops being kept even in depth. The stitch is perfectly simple. To begin, tie the end of the thread into a picot of mignardise, put your needle into the picot to be worked into, lay the loop of thread round as indicated at *a*; the needle is brought up at the back of this loop; put the needle over the cotton and through the loop from the front to the back, and draw up the loop to the length shown in design; continue for the length required.

To make the X pattern tie the thread to top of first worked loop; the first part of the X is formed by knotting into a stitch of previous row, and working one long loop as shown by the *; carry the thread down to next loop of first row, and work a knot into it; carry it up and work the knot immediately under the star, then work down into next loop and make the centre knot forming the third part of the X (see dot in No. 23), work the fourth from it up to *b*, which completes the pattern, and begin again.

Into this row the vandyke pattern is next worked, as shown in No. 25.

The three first rows are worked exactly like the first row of No. 23, with the exception of omitting the three strands of thread.

For the three following rows, which are worked one stitch shorter each time, to enable you to work always from right to left, you lay the working thread across from left to right, work three loops, lay the thread across, work two loops, again lay the thread across and work one loop, carry the thread down the left side of this vandyke to begin the next one; the edge is worked when all the vandykes are completed.

To work No. 21, the stitch shown in No. 25 is employed.

To begin: The heading is made by working a row over a straight line of thread, the thread is laid across from left to right, and worked over while working into the previous rows, as described in working the vandykes shown in No. 25.

3rd Row: Long loops are worked throughout, passing over two loops of previous row.

4th Row: Five loops are worked into each long loop of third row.

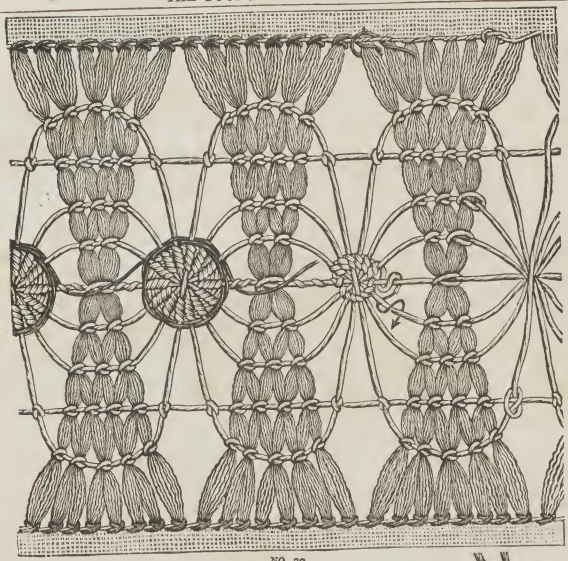
5th Row: One loop into each loop of fourth row.

6th Row: Work loops into three centre stitches of scallop, pass over two, leave a long loop (see design No. 21). Repeat.

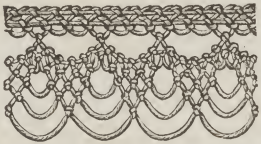
7th Row: Work into two loops of last row, leave a long loop. Repeat.

8th Row: Work into short loop of last row, leave a long loop, and repeat.

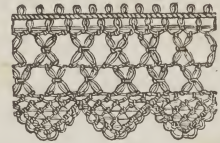
The mode of working No. 24 is a repetition of the X pattern illustrated in No. 23. When the requisite depth of these stitches has been worked they are crossed with straight lines, first worked lengthwise and then across (see No. 24). The edge is worked in open buttonhole, and twisted stitches are then worked through the open parts.



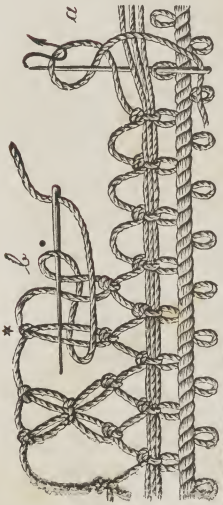
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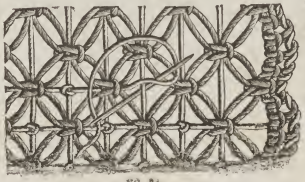
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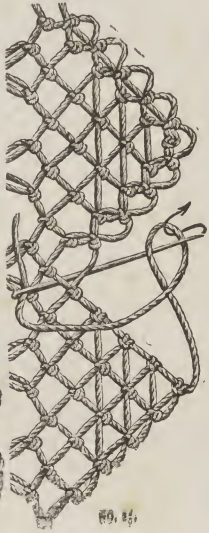
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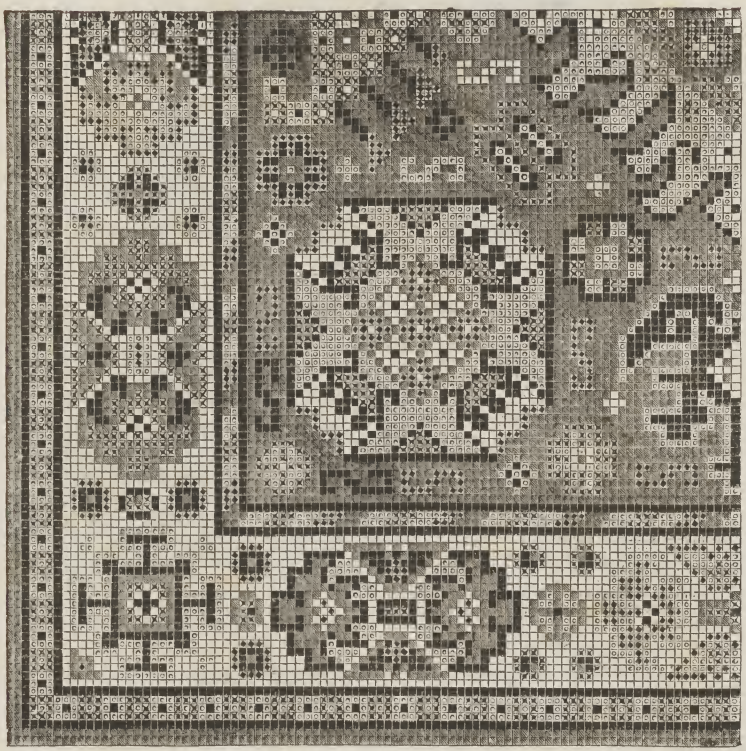
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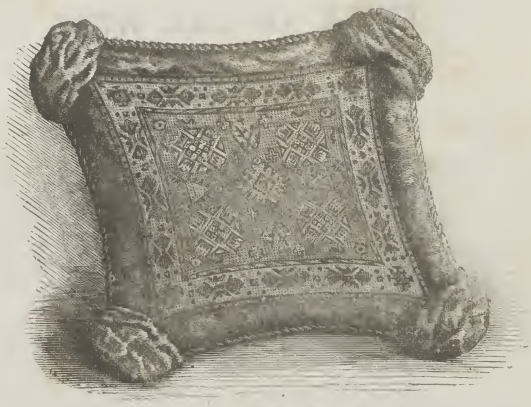
THE YOUNG LADIES' JOURNAL

COMPLETE GUIDE TO THE WORK-TABLE

BERLIN WORK.

WITH ✣ COLOURED ✣ SUPPLEMENT.





SOFA CUSHION.

DESCRIPTION OF DESIGN ON PAGE 113.

SOFA-CUSHION.

The quarter of design is shown on cover: and complete design made up, with plush border and rosettes, is illustrated on this page. The design is worked entirely in cross-stitch, with silk or wool as preferred. The canvas should not be more than twelve stitches to the inch; fourteen or sixteen stitches to the inch, being finer, will produce a better effect. We will take the blocks showing the colours in the order they appear beneath the design. No. 1, dark blue; No. 2, lighter blue; No. 3, moss-green; No. 4, lighter moss-green; No. 5, Pompeian red; No. 6, maize-colour.

The cushion is made up with bright brown plush, with rosettes of the same at the corners, and cord is put round the edge.

DESCRIPTION OF COLOURED SUPPLEMENT.

1ST DESIGN.—LEVIATHAN AND CROSS STITCH.

The leviathan-stitch shown in the maize-colour is worked like a cross-stitch over four stitches, or eight threads of canvas from corner to corner. Next a stitch is worked from top to bottom in the centre of the square, and a fourth stitch crosses in the centre from left to right, completing the stitch. The green squares are of four complete cross-stitches each way.

2ND DESIGN.—SATIN-STITCH.

This stitch is worked in various lengths, generally in diagonal lines across the canvas. This pattern is begun over two threads or one stitch of the canvas, and is increased to form squares equally on each side, one stitch each time.

3RD DESIGN.—PLAIT: CROSS AND LONG-CROSS STITCHES.

The mode of working plait-stitch is illustrated in No. 11. Another mode of working is like herring-bone-stitch over two stitches in breadth and one in height.

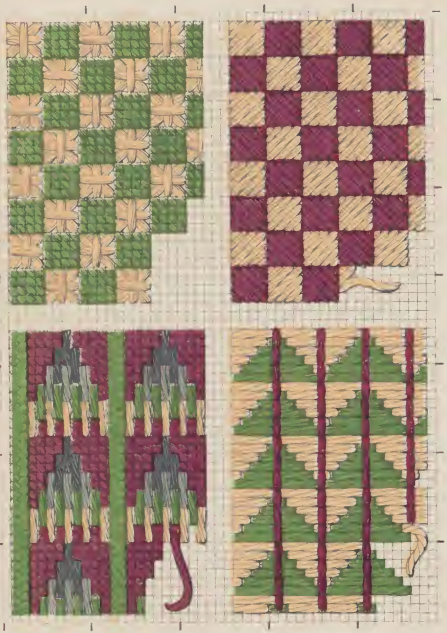
The cross-stitch is worked in the ordinary manner, and the long cross-stitch is worked over eight threads or four stitches in length, and over two threads or one stitch in width.

4TH DESIGN.—VANDYKE AND BACK STITCHES.

The vandyke-stitch is worked in the same way as satin-stitch, of which it is a variety. In the vandyke stitch the wool is carried in straight lines, first over one stitch or two threads, next over two stitches or four threads of canvas; and so on, until the pattern is the required size. The increase is always worked on one side only. In the open line of holes between the patterns back-stitches are worked over four threads at a time.

BERLIN WORK.

SUPPLEMENT GRATIS with No. 1013 of the YOUNG LADIES' JOURNAL.



BERLIN DESIGNS AND ILLUSTRATIONS OF VARIOUS STITCHES.

The light work surrounding the
ss and back stitches.

-VARIETIES OF PLAIT-STITCHES.

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of canvas in depth and three in width;
ingle stripes, taking the needle down
ver each time. No. 10 shows the same
over four threads in depth and two in
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ER PATTERN FOR GROUNDING.

awn in straight lines for the required
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NT REPRISE ON JAVA CANVAS.

for working a border, as it may be
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ND 15.—GOBELIN-STITCHES.

each of these designs must be laid
r the entire width to be worked be-
ıd of canvas. No. 14 is then worked
ls of wool and over two threads of
ght rows across; and No. 15 over two
ting direction.

3.—POINT DE FANTASIE.

This is very effective work; but should not be used where strength is required. Trace the design on canvas, and work the design in the necessary shades of wool in horizontal lines. When all the horizontal lines of flower or pattern are worked, work with the same colour in straight lines in tent-stitch, leaving three threads of canvas between each line; outline with the same colour in cording-stitch over four threads in length and two in width, taking the needle back two threads for each stitch. The ground is worked in one colour.

This stitch makes a pretty variety for a grounding. The mode of working it will be found quite easy after working the framed cross-stitch previously described.

Nos. 8 AND 18.—DESIGN IN SATIN, CROSS, AND BACK STITCHES.

No. 8 shows in an enlarged size the mode of working the squares in No. 18; they are worked over nine threads of canvas, one square horizontally and one

BERLIN WORK.

INTRODUCTION.

UNDER the head of Berlin work are varieties of stitches, worked generally upon canvas with double or single Berlin wool or filoselle silk, or the two combined. The principal stitch now employed is the ordinary cross-stitch, worked over two threads of canvas each way. The introduction of the point patterns in Berlin at the beginning of this century gave the work the name of Berlin work. The plan of working previously to the introduction of these patterns was to have the design painted on canvas and work over it. Tent-stitch was quite as much employed for the work as cross-stitch; but it is not used much at the present time, as it is very slow work, trying to the sight, from its requiring very fine canvas. The illustrations which follow give all the more difficult stitches at present in use and directions for working them.

Nos. 1 to 6.—FRAMED CROSS-STITCH.

This pattern is intended for coarse canvas; it has no wrong side if properly worked, therefore is suitable to articles that are not to be lined. No. 1 shows the mode of beginning the stitch; this is to make the wool firm, and the work neat on each side, and is in fact a diagonal darn of three threads. No. 2 shows the first stitch finished and the needle placed for the first frame-side of a square. (Workers must observe that each stitch covers three threads of the canvas each way.) No. 3 shows the position of the needle for the second side of frame. No. 4 the mode of working the second half of cross-stitch, and the third side of square on the wrong side, and is continued for the whole length of the pattern. No. 5 shows the pattern repeated on the right side, and No. 6 its appearance on the wrong side if correctly worked.

No. 7.—FRAMED STAR.

This stitch makes a pretty variety for a grounding. The mode of working it will be found quite easy after working the framed cross-stitch previously described.

Nos. 8 and 18.—DESIGN IN SATIN, CROSS, AND BACK STITCHES.

No. 8 shows in an enlarged size the mode of working the squares in No. 18; they are worked over nine threads of canvas, one square horizontally and one perpendicularly. The light work surrounding the squares is in cross and back stitches.

Nos. 9 to 11.—VARIETIES OF PLAIT-STITCHES.

No. 9 is worked with four strands of wool or silk over six threads of canvas in depth and three in width; it is worked in single stripes, taking the needle down three stitches lower each time. No. 10 shows the same pattern worked over four threads in depth and two in width; it is worked two threads lower each time. No. 11 is worked over one stitch of Java canvas in depth and two in width.

No. 12.—DIAPER PATTERN FOR GROUNDING.

The wool is drawn in straight lines for the required length, first perpendicularly and afterwards horizontally; it is then caught down with a tent-stitch in a different colour at each corner of a square (see arrow).

No. 13.—POINT REPRISE ON JAVA CANVAS.

This is pretty for working a border, as it may be quickly and effectively worked in vandykes; each stitch is worked over five and under one—the one stitch always coming in straight lines.

Nos. 14 and 15.—GOBELIN-STITCHES.

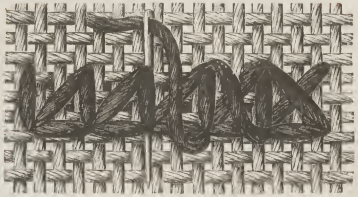
The wool for each of these designs must be laid horizontally over the entire width to be worked between each thread of canvas. No. 14 is then worked over two strands of wool and over two threads of canvas in straight rows across; and No. 15 over two threads in a slanting direction.

No. 16.—POINT DE FANTASIE.

This is very effective work; but should not be used where strength is required. Trace the design on canvas, and work the design in the necessary shades of wool in horizontal lines. When all the horizontal lines of flower or pattern are worked, work with the same colour in straight lines in tent-stitch, leaving three threads of canvas between each line; outline with the same colour in cording-stitch over four threads in length and two in width, taking the needle back two threads for each stitch. The ground is worked in one colour.



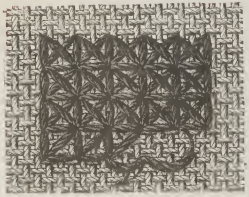
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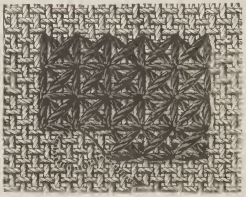
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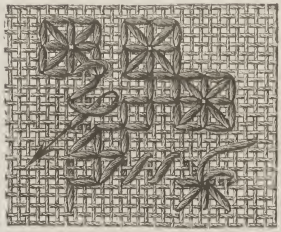
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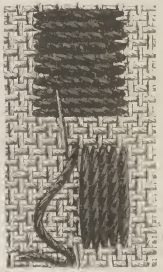
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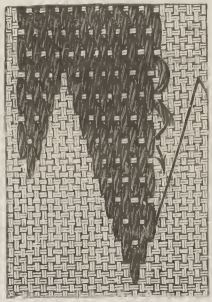
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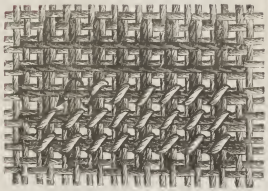
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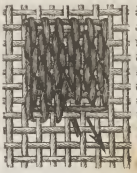
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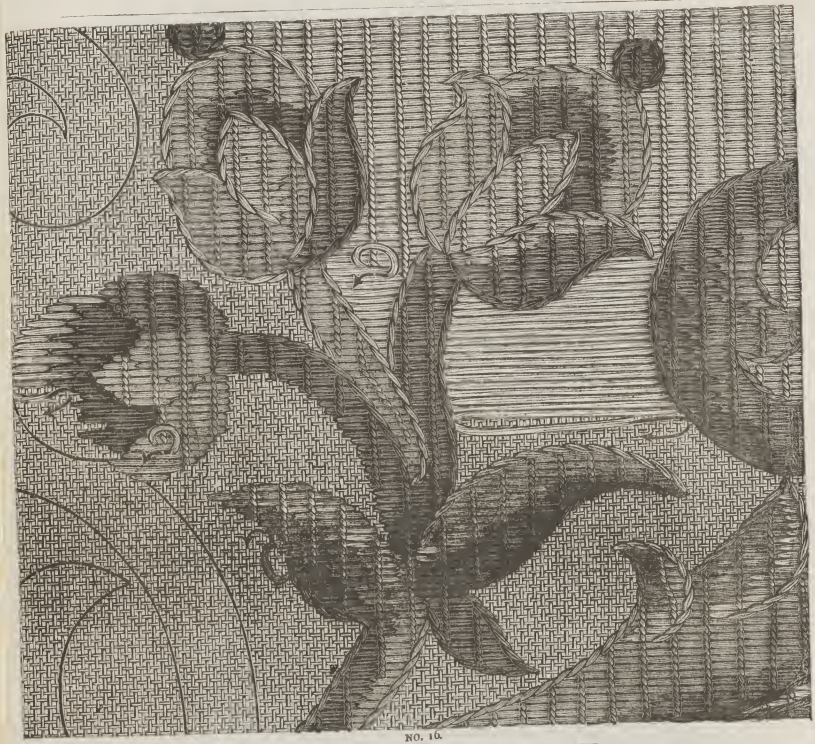
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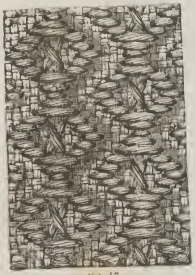
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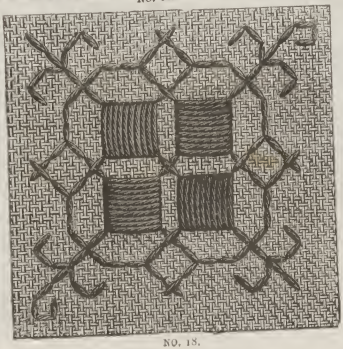
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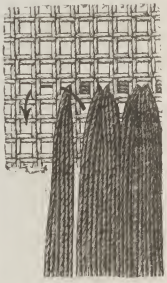
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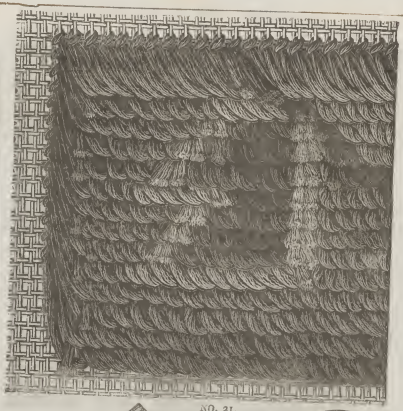
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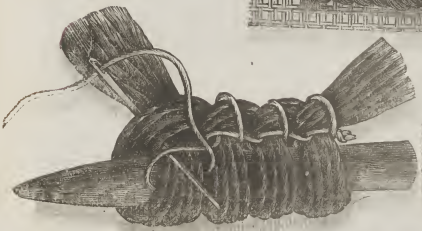
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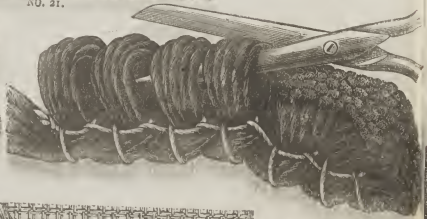
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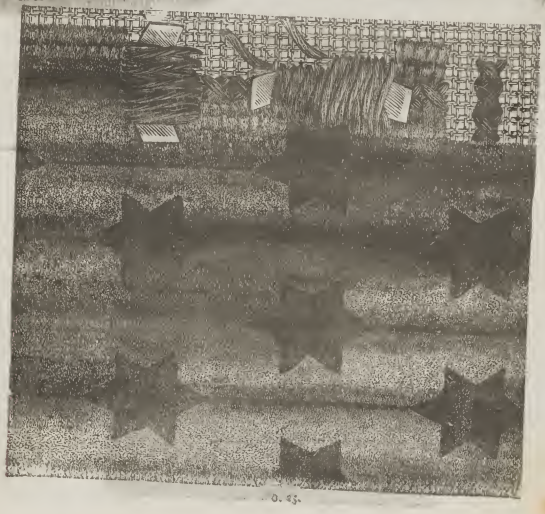
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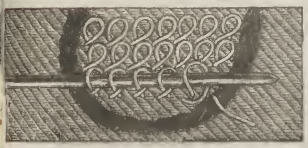
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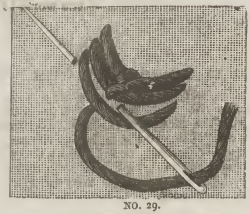
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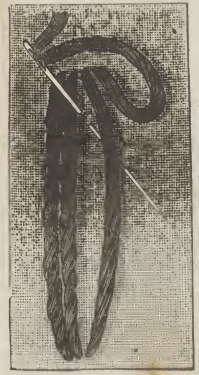
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NO. 28



NO. 29.



NO. 30.



NO. 32.



NO. 31.

No. 17.—DESIGN ON JAVA CANVAS OF LONG, CROSS, AND SATIN STITCHES.

The satin-stitches forming the diamonds are of different lengths, showing the canvas between; the long cross-stitches are worked over four stitches in depth and two in width.

No. 18.—See No. 8.

No. 19.—FRINGE OF WOOL THROUGH CANVAS.

Six strands of wool are drawn under two stitches of canvas, which can be afterwards worked over with cross-stitch, taking through a stitch of canvas and strand of wool together.

Nos. 20 and 21.—RAISED BERLIN WORK.

This work is suitable for rugs or mats made with six or eight thread fleecy. The Illustration No. 20 shows the mode of working No. 21—a simple pattern with one colour only cut, the remainder allowed to remain in loops. Take a mesh or strip of card, lay in a straight line on your work, draw the wool through above the mesh, put it round the mesh, and work a cross-stitch to the right. If more than one shade or colour has to be used in a row, do not cut off the last, but pass it to the back of the work, to be used again when required.

No. 22.—RAISED WORK WITH DOUBLE WOOL.

This stitch, if worked over a wide mesh, forms a pretty fringe for Berlin work, mats &c. Put the wool round the mesh and through two threads of canvas in a straight line to the left; put the needle through the loop on the mesh, and straight through the two next threads to the right (see arrow), repeat. This may be worked in shades, and afterwards cut with a sharp pair of scissors.

Nos. 23 and 24.—FRINGE.

This fringe may be made any depth, according to the size of the mesh. Have the wool wound in six balls; take the six lengths together, turn them over a mesh; take a needle threaded with very coarse cotton or thread, pass it round the six strands on the mesh and through the thread as for a buttonhole-stitch (see Design No. 23). Repeat. For cutting, see No. 24.

No. 25.—STAR PATTERN: RAISED BERLIN WORK OR PLUSH-STITCH.

Our design shows a star pattern and shaded stripe. Before beginning a pattern the worker must practice the stitch, which is suitable for footstools, cushions, &c.; it is worked with Berlin wool over strips of cardboard. The stars are worked with one colour only; the easiest plan is to mark them out on the canvas either with needle and wool or with pen and ink; commence in the narrowest part. Work three cross-stitches each over two ordinary stitches of canvas perpendicularly (see upper part of design), place a strip of card a quarter of an inch in width and an inch and a half in length over the stitches, fill into the shape of star, working over the card. The stars are separated by stripes of five shades of wool worked horizontally over eighteen stitches of canvas in the longest part and twelve in the shortest. Work the stripe from the point of one star to the point of the next after working the stars.

For the shaded stripe, begin with the darkest shade and work the row of cross-stitches and first row of plush-stitch with it. After working the cross-stitch, take a strip of card, place it over the row of cross-stitches, work over it for the plush-stitches as shown in the upper part of the design (25) in exactly the same way as you would work herringbone-stitch, working through two threads of canvas in a straight line each time. Work the second shade over the first, working into the next row of canvas threads (see design No. 25); continue working each shade over the last until the stripe is the width required.

Count the stitches for the next stripe, commence in the centre, and work the second stripe as described for the first. When all the rows are worked, take a pair of sharp scissors, insert them under the stitches just above the cardboard in the centre of stripe, and cut through the wool. Great care must be taken in cutting the shape of the star, as the cutting may much improve it. When the cutting is finished (and there is great art in this to make the work look really well) hold over the steam of boiling water, and afterwards hold by the four corners and paint the back with strong gum to fix the stitches.

Nos. 26 and 27.—DESIGN: BROCART-DE-BOURGOYNE.

The foundation, which must not be too firm a material, must be fixed tightly into a frame after the outline has been traced upon it. The outline is worked with fine chenille in tambour-stitch, which is the same as chain-stitch in crochet; the ball of chenille must be kept at the back of the work and each loop pulled through to the front. The loop-stitches are worked in gold or silver thread over a knitting-pin; make a knot in the thread and put it through to the front of the work below the pin, round the pin from back to front, and through the loop made with the thread (see design).

Nos. 28 to 31.—FANCY STITCHES IN BERLIN WOOL AND SILK.

These stitches are for working on foundations of cloth, satin, or velvet; in No. 28 the pattern must be traced on the material, and wool is put over from edge to edge of the tracing; this is crossed at regular intervals with back-stitches and outlined with chain-stitches in silk. No. 29 shows a simple and effective way of working leaves. No. 30 shows the detail of No. 31, which for outline and filling consists of wool put the entire length of the design and worked over as shown in No. 30, which gives the effect of cording-stitch.

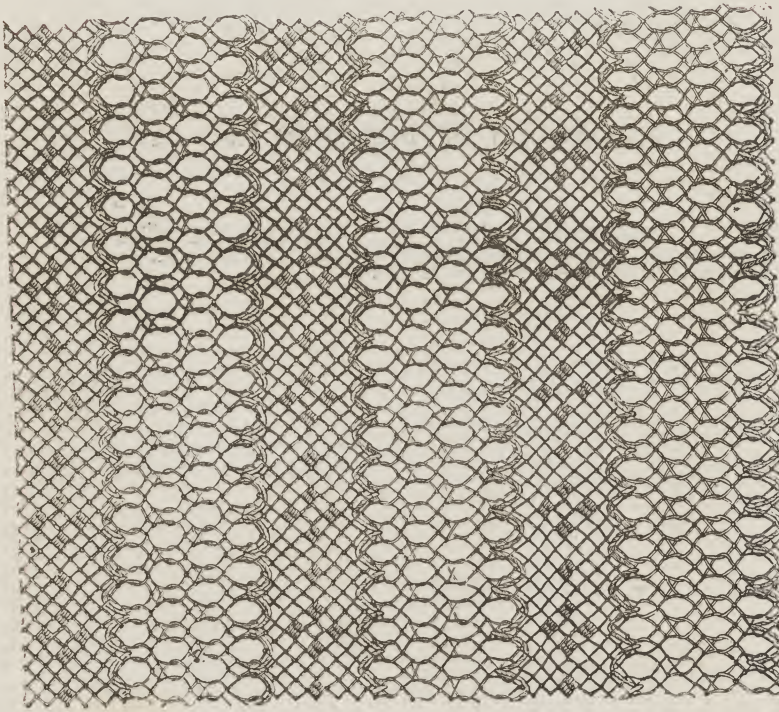
No. 32.—CHENILLE WORK.

This diagram shows the mode of working chenille without waste of this material, which is costly; it is outlined with cording-stitch in silk.

THE YOUNG LADIES' JOURNAL

COMPLETE GUIDE TO THE WORK-TABLE

FANCY NETTING.



ROSE-NETTING WITH DARNED STRIPE.

DESCRIPTION OF DESIGN ON PAGE 121.

ROSE-NETTING.

This design is suitable for curtains, antimacassars, shawls, &c. It consists of stripes of rose-netting worked according to the directions given for No. 8. Four patterns of rose-netting are alternated with six rows of plain netting. The plain stripes are darned (see design).

FANCY NETTING.

INTRODUCTION.

NETTING has been practised for so many years that the date of its invention is unknown. Specimens of netting are still to be seen among Egyptian relics in some of the Continental museums, together with the tools that made them, and are said to be 3,000 years old. Mentions of it are made in the Bible. In the thirteenth century it appears to have been introduced into England, and has been known under the different names of caul-work, net-work, lacis, and Réseau, &c. That it can be, and is, put to many useful purposes is well known. Fishermen's nets are generally of their own make; and the more industrious of the craft spend many of their leisure hours in both making and mending their nets. Netted articles of attire were made of rich silk and gold thread; and about fifty years ago netted window-curtains were quite a fashion. It is quite probable that a turn in the wheel of fashion will bring back into special favour work that has for some years past been very little practised; although it is never entirely put aside, as the guipure netting, which is of a much more elaborate description, has been much used for window-curtains, antimacassars, drapes, trimming, &c. For the tools employed in netting, and the description of the stitches, we refer our readers to our Guipure netting.

No. 1.—COMMON NETTING.

This is the most ordinary and simple form of netting, and only differs from the mode of square netting in this respect: the work is begun by netting the number of stitches needed for the whole length of the work, and netting into them in the following rows. The stitch is precisely the same as described for square netting, page 20. No. 1 is worked with one thread for all but the lower row, where two threads are introduced to form the edge.

No. 2.—MODE OF WORKING A NETTED FOUNDATION WITH HOLES FOR EMBROIDERING TREFOILS IN.

The ground may be worked in ordinary slanting netting, or in the round netting shown in No. 3. The pattern is formed by leaving off and turning round in the middle of the rows. This pattern consists of three little holes which are afterwards worked round with flossette to form a trefoil pattern. No. 2 shows this in an increased size in order to show more clearly the mode of working the pattern. Work a plain row for the required length.

1st Row: Net five stitches, draw the needle out, turn the work, and then go back as far as the beginning of the row, making one knot in each stitch: then, returning, having arrived at the last of the five stitches, loop the thread for a long stitch on the next stitch of the upper plain row.

Then work on for five more stitches in the same way as for the first five stitches, work back, then loop the working thread round the large stitch lying on the left, as shown in No. 2, in this manner forming the first line of holes. All the returning stitches are indicated in No. 2 by dots, so that the course of the work may be easily followed; therefore the next plain row and the succeeding row forming the two holes for the trefoil need no explanation; there are four rows between each pattern row.

No. 3.—ROUND-NETTING.

This netting only differs from the common netting in the mode of placing the needle into the stitches of the preceeding line. For this, put the needle through the loop without changing the place of the finger or loop, turn the needle round and put it into the stitch of the preceeding line from above downwards, as shown by the arrow in No. 3, the working thread must remain on the right hand of the needle, and the stitch is then firmly drawn up in the usual manner. By this means the stitches in the preceeding row are a little twisted, and a round-looking stitch is formed.

No. 4.—LOOP-NETTING.

Work two rows of ordinary netting on a knitting-pin, No. 12 (Walkers' Bell Gauge). In the third row work two stitches into one, twist the thread twice round the pin. Repeat for the required length.

4th Row: Work two loops into the long-stitches of last row, twist the thread twice round. Repeat to the end of the row, and continue working only the fourth row.

No. 5.—DIAMOND PATTERN IN ROUND NETTING.

The number of stitches for this pattern is five, and one over.

1st Row: Work four stitches as described for round netting (No. 3). Work one long stitch by twisting the thread twice round the pin. Repeat for the length required.

2nd Row: Two long stitches, * three round stitches, one long stitch into the centre of first long stitch, one long stitch into next round stitch. Repeat from *.

3rd Row: One long stitch, * two round stitches, one long stitch into next long stitch, one round stitch into next long stitch, one long stitch into next round stitch. Repeat from *.

4th Row: two round stitches, one long stitch, one round stitch, one long stitch. Repeat from beginning of row.

5th Row: One round stitch, * two long stitches, three round stitches. Repeat.

6th Row: Three round, * one long, four round. Repeat from *.

7th Row: One round, * two long, three round. Repeat from *.

8th Row: Two round, * one long, one round, one long, two round. Repeat from *.

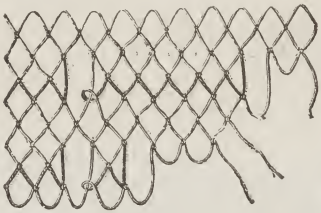
9th Row: One long, two round, one long, one round. Repeat from the beginning of the row.

10th Row: Two long, three round. Repeat.

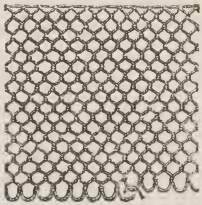
Now continue working from the first row.



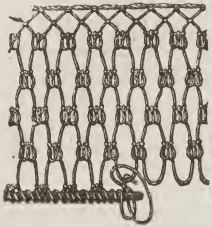
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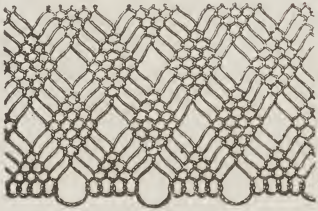
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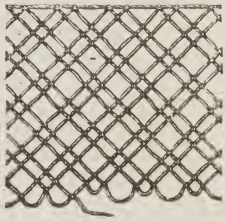
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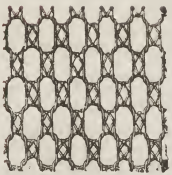
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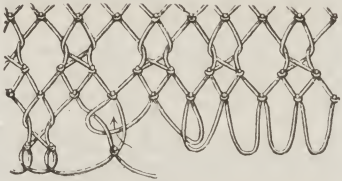
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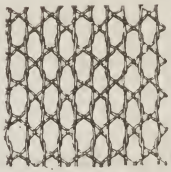
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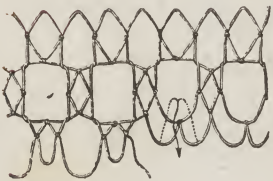
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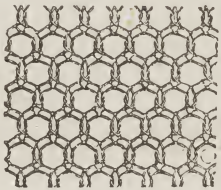
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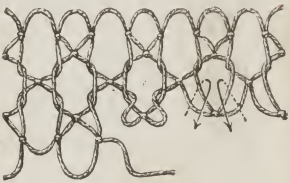
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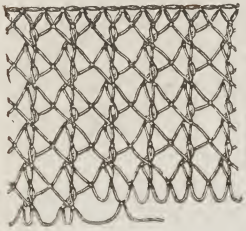
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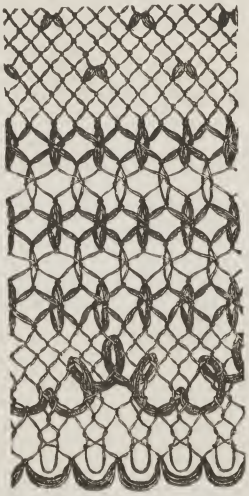
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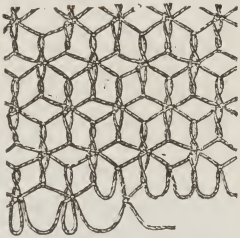
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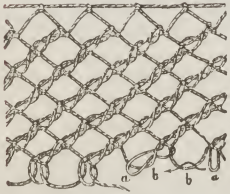
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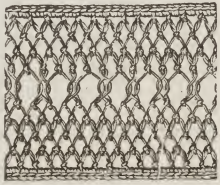
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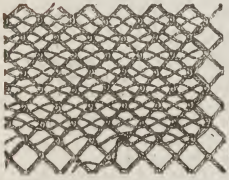
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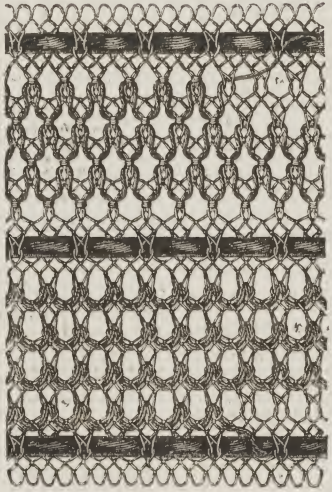
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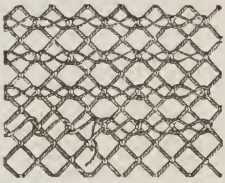
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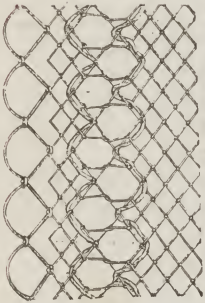
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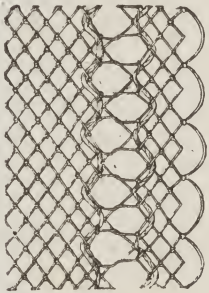
NO. 21.



NO. 19.



NO. 20.



NO. 22.

No. 6.—SQUARE PATTERN.

For this pattern:—

1st Row: Work one plain row.

2nd Row: One ordinary stitch, and twist the thread twice round for the large square. Repeat to the end of the row. The first and second rows are repeated alternately. Arrange the stitches so that a long stitch always comes under a short stitch.

Nos. 7 and 10.—CROSS-NETTING.

1st Row: Plain netting.

2nd Row: Net alternately one long and one common stitch.

3rd Row: Work entirely in short stitches, which naturally draw unevenly.

4th Row consists alternately of long and short stitches; but instead of working them in the usual way, draw a stitch of last row through the long loops of the second row and net it, draw the following stitch through the same loop and net it; continue to work a long and short stitch alternately in this way through the row. Repeat the third and fourth rows alternately.

Nos. 8, 11, and 21.—ROSE-NETTING IN PLAIN AND STRIPED VARIETIES.

No. 8 shows the detail of the work. No. 11, rose-netting; and No. 21, rose-netting, with ribbon velvet run in at each fifth pattern, and the rose-netting is darned with silk or wool of a contrasting colour to the netting. This pattern would make very pretty shawls netted with white Andalusian wool, darned with pink, maize, or blue silk, and narrow black ribbon velvet run in.

Another variety of this design is illustrated on the cover of this Supplement.

1st Row: Net quite plain over a mesh about a third of an inch in width.

2nd Row: Net over a knitting pin (No. 12), thus: First draw the first long loop through the second and net it, then draw the second long loop through the first and net it. Repeat throughout the row. No. 8 clearly illustrates the mode of working this row. The first loop is shown drawn through the second ready for netting, at the lower middle of illustration, and the arrow represents the needle inserted ready for working the second loop.

The first and second rows are repeated alternately for the required length, looping the stitches so that the pattern is reversed.

Nos. 9 and 12.—STAR-NETTING.

Cross and star netting very much resemble each other; after working the cross, little difficulty will be found in working the star-netting.

1st Row: One double and one plain stitch alternately with knitting pin No. 12.

2nd Row: Net plain with a mesh a third of an inch wide.

3rd Row: Draw one stitch of second row through long loop of first row, net it with a short stitch, draw the next loop through the same long loop of first, and net it with a long stitch (*i.e.*, cotton twice round the mesh). Repeat the second and third rows for length required.

No. 10.—See No. 7.

No. 11.—See No. 8.

No. 12.—See No. 9.

No. 13.—STRIPE-NETTING.

This requires an even number of stitches.

1st Row: Net a plain row.

2nd Row: Miss the first stitch, net the second, then the first, and so on till the end of the row.

These two rows form the pattern.

No. 14.—HONEYCOMB-NETTING.

An even number of stitches are needed for this pattern.

1st Row: Plain netting.

2nd Row: Net the second stitch, then the first, next the fourth, then the third; work thus to the end of the row.

3rd Row: Plain.

4th Row: Net a plain stitch; begin the pattern by netting the third stitch, then the second, next the fifth, then the fourth; end with a plain stitch, and continue to the end of the row. Repeat from first row.

No. 15.—DIAGONAL-NETTING.

The looping of the stitches is clearly shown in the design; work with one size mesh throughout. Work a plain row.

1st Row: Work two loops into each stitch of the row.

2nd Row: Draw the second loop through the first in the direction of the arrow; the *a* is drawn through *b* (see right of illustration). The first stitch is worked in the loop marked *a*; the second in the one marked *b*. To mark the pattern and make it easier, the stitches drawn through might be drawn a little longer than the others. Of the two following stitches still hanging free, that marked *a* is the one through which the first stitch is to be made; besides the letters the point of the arrow shows the course of the stitches. The second row is repeated throughout. To keep the stitches in the right direction, cross them by drawing them through from left to right in each alternate row.

No. 16.—BORDER: PLAIN, HONEYCOMB, AND ROSE NETTING.

1st Row: Plain netting with small mesh.

2nd Row: Work four plain stitches; work four loops into the fifth stitch. Repeat to the end of the row.

3rd Row: Work three plain; work the clusters of two loops together. Repeat from the beginning of row.

4th and 5th Rows: Plain.

6th Row: Like second row, beginning with two plain stitches to alternate the position of the clusters.

7th Row: Like third row, working the clusters in their proper places.

8th and 9th Rows: Plain.

Five rows of honeycomb pattern like No. 14 are now worked; the rows are alternately of fine and coarse material, or of silk and wool to give effect to the pattern.

Work three rows plain netting.

Two patterns of rose netting; and for the edge one row with a larger mesh and the two strands of the working material. The scallop design is worked with a needle with silk two or three times thick.

No. 17.—INSERTION: ROSE AND PLAIN NETTING EDGED WITH CROCHET.

Work four rows of plain netting with a small mesh.

One pattern rose-netting as described in No. 8.

Four plain rows.

For the edges work two double crochet stitches into each stitch of the netting.

Nos. 18 and 19.—NETTING FOUNDATION INTERLACED WITH A NEEDLE AND THREAD.

The foundation consists of plain rows of netting worked with a contrasting colour or material from end to end; the mode of working is too clearly illustrated to need description. The pattern is varied by each row being worked in No. 18, and alternate rows being worked in No. 19.

Nos. 20 and 22.—TRIMMINGS.

or No. 20 work five rows plain netting over a knitting-pin (No. 12). Work two patterns of star-netting as described in Nos. 9 and 12. Work two plain rows. Work one row with a mesh half an inch wide, passing over one stitch of last row. For the last row work over the large mesh into every stitch. A row of darning-stitch is worked in scallops at each edge of the star patterns. No. 22 shows a variation of the same pattern, working more rows over the small mesh, and omitting the edge row described for No. 20.

No. 21.—See No. 8.

No. 22.—See No. 20.

No. 23.—TRIMMING: NETTING.

With thread of two sizes work four rows plain over a knitting-pin (No. 14).

5th Row: With coarse thread and a half-inch mesh work into every alternate stitch of the row.

6th Row: With fine thread and small mesh work two stitches into each stitch of previous row (see design).

7th to 9th Rows: Plain netting.

10th Row: Like fifth row.

11th Row: Like sixth row.

12th to 14th Rows: Plain.

15th Row: Same as fifth row.

Nos. 24, 26, and 27.—DOILY: NETTING.

No. 24 shows the mode of beginning a circular piece of netting, the first row of which is worked over a thread as shown in No. 26. When the row has the required number of stitches the thread must be tied as shown in the centre of No. 24. Meshes of graduated sizes are used, as shown in No. 24 and in the centre of No. 27, where seven rows of graduated sizes are worked. In the eighth row of doily a fan pattern is made by working six stitches into one of the previous row over the largest mesh. Eleven plain rows are next worked over the second, and each of two larger sizes of pins used as the meshes for the centre of doily in order to make the work flat. Next work three patterns of rose netting over meshes of three sizes. A plain row with the smallest mesh, working two stitches into one of the previous row, finishes this doily. The leaf pattern over the fan pattern is darned in.

Nos. 25 and 28.—MODE OF BEGINNING A CIRCLE.

Make a loop, net one stitch into it, remove the mesh, net one stitch into the last, continue working rows of single stitches until you have the number required (you will find that the piece worked has the appearance of two rows of loops), pass a piece of cotton through the loops at one side, then tie the cotton, work into the loops at the other side in a circle. The increase for the circle shown in No. 25 is made by netting two stitches into each alternate stitch of the first round; in the next and following rounds always net two into the made stitch of the previous round, this keeps the increase rows even and forms a kind of star. The clusters are worked like those described in No. 16.

Nos. 26 and 27.—See No. 24.

No. 28.—See No. 25.

No. 29.—FOUNDATION WITH NEEDLEWORK PATTERN.

This design consists of rows of ordinary netting with crosses worked with a needle and thread into each alternate square; the mode of working the cross will be easily seen in the design; the thread is carried from square to square by twisting it round the right-hand foundation thread.

No. 30.—OPEN-WORK AND DARNED STRIPE.

Work seven plain rows over a small mesh.

8th Row: With a mesh a size larger work one stitch into each stitch of previous row.

9th Row: With the same mesh net two stitches together throughout.

10th Row: Net two stitches into one throughout. Repeat from the beginning of the pattern.

The darning is worked with wool or silk of a contrasting colour (see design).

No. 31.—TRIMMING, WITH THICK LOOPS AND FAN EDGE.

Work two rows plain netting.

3rd Row: Work three stitches into one of previous row, one stitch into each of two successive stitches. Repeat throughout the row.

4th Row: Plain working through the clusters of three stitches together as one stitch.

5th Row: Plain.

6th Row: Like third row, working the clusters of three stitches between those of the third row.

7th Row: Like fourth row.

8th Row: Work into two stitches together below the clusters of sixth row, work one into all the other stitches.

9th Row: Work over a mesh rather more than half an inch in width four stitches into one stitch of last row, pass over three stitches, and repeat.

10th Row: With the mesh first used work one stitch into each of the four worked into one stitch, take the next loop, pass it through the centre of the three stitches passed over in the previous row, work one stitch into it. Repeat from the beginning of the row.

The mode of passing the long loop through the centre of the three stitches is clearly shown by the thin line in the design.

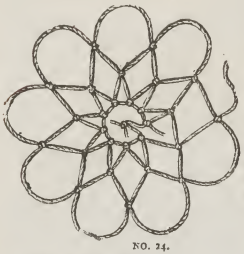
No. 32.—LOOSE LOOP PATTERN.

1st and 2nd Rows: Plain netting.

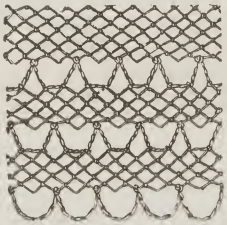
3rd Row: Two plain loops, place the working thread as usual over the mesh, and pass the needle close over the nearest knot of the last row but one from underneath perpendicularly, put the thread round the mesh again, and let the needle go again through the same stitch from underneath upwards, and then work a common stitch in the next stitch of the last row so that the thread is put three times round the mesh as shown in the lower right hand corner of illustration. Repeat from the beginning of the row.

4th and 5th Rows: Plain.

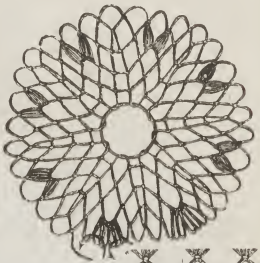
6th Row: Like third row, working so that the clusters of loops come between the clusters of third row.



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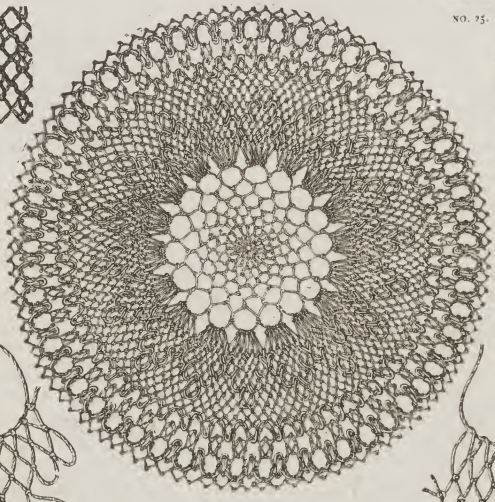
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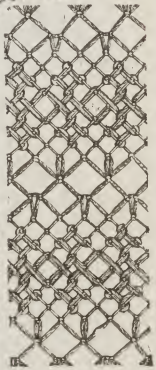
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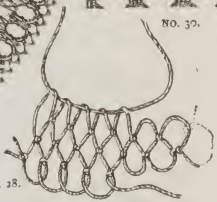
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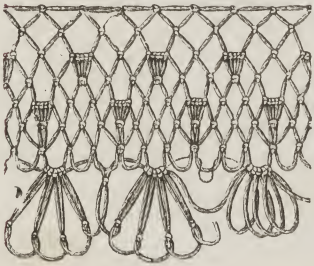
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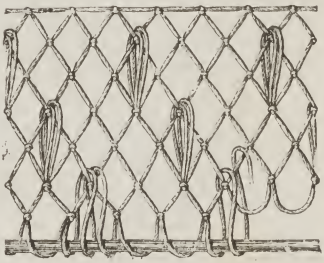
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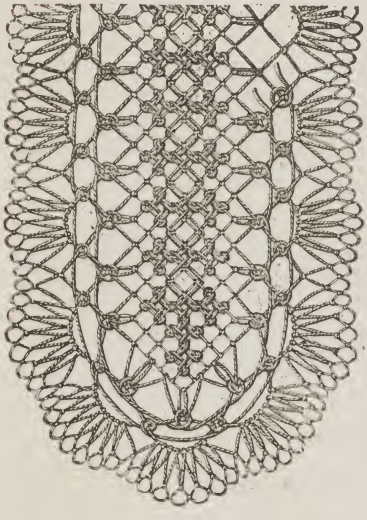


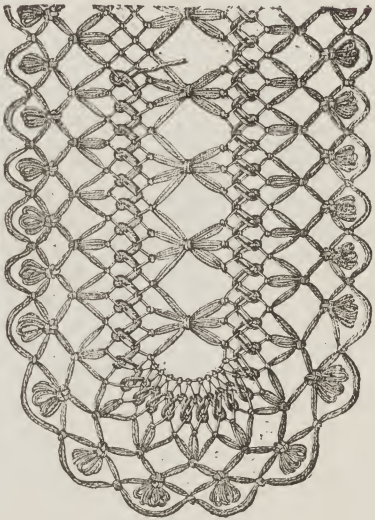
NO. 32.

THE YOUNG LADIES' JOURNAL.

COMPLETE GUIDE TO THE WORK-TABLE.

FANCY NETTING.





NOS. 33 AND 34.—LADIES.

DESCRIPTION OF DESIGNS ON PAGE 129.

LAPPET FOR CAPS, &c.

No. 33.—This lappet is composed of one stripe of the open work and darned stripe shown in illustration 30, (page 128), edged by a fan pattern.

To form the point at the end, tie the cotton into the first of the four loops, work one stitch into each of the other four stitches, turn, knot the cotton into the centre of last loop without working over a mesh, one stitch over the mesh into each of the three next loops, turn, knot the cotton into the first loop in the same way as last, one stitch into each of two loops, turn, knot the cotton into the first loop, one stitch into the next.

Now work a row round both sides and the end.

1st Row: In loop netting described for the stripe, working quite round the end and along the other side.

2nd and 3rd Rows: Plain netting.

4th Row: Over the larger mesh work one stitch into a loop, six stitches into the next loop, and repeat.

Over the small mesh work one stitch into each stitch of last row.

No. 34.—This is in sheaf pattern, with bunches of loops. The sheaf pattern is described in No. 29 of this Supplement. Make a foundation of as many loops as you require for the length of lappet.

1st Row: Plain over a mesh the eighth of an inch in width.

2nd Row: Sheaf netting, leaving one of the long loops without tying into a sheaf; for the end on one of these commence the 3rd Row: Work over the small mesh, ten stitches into it, one stitch into each of the stitches worked with double cotton. Now work the 4th Row all round plain.

5th Row: In the loop netting described for the stripe of No. 1.

6th Row: Plain.

7th Row: Bunches of loops described in No. 4 of this Supplement.

8th Row: Plain.

FANCY NETTING *(Continued)*.

No. 35.—SCALLOP.

These scallops make a pretty edge for curtains, antimacassars, &c.; they are worked separately and sewn to the curtain, or whatever they are intended to ornament, with a needle and thread.

1st Row: Over a mesh three-quarters of an inch wide work twenty-seven stitches.

2nd Row: Work with double thread and knitting-pin No. 12 for a mesh, one stitch into each stitch of last row.

3rd to 5th Rows: Like second row, but with single instead of double cotton.

6th Row: Rose netting, with coarser cotton, directions and illustrations for which will be found in Nos. 8 and 11, (page 124).

8th to 10th Rows: Like third to fifth rows.

9th Row: With double thread over the large mesh, one stitch into each stitch of last row.

10th Row: One stitch into two loops together. Repeat to the end of the row.

Draw up the first row of loops with a needle and thread (see design).

For the crochet heading, one double into last loop of tenth row, seven chain, one double treble into rose netting, seven chain, one double treble into fourth row, seven chain, one double treble into long loops, three chain, one quadruple treble into the centre of cluster of loops, three chain, one double treble into long loop, seven chain, one double treble into fourth row, seven chain, one double treble into rose netting, seven chain, one double treble into tenth row.

No. 36.—BORDER WITH DOUBLE LOOSE LOOPS.

This will form a pretty border for neckerchiefs worked in Ice silk. After the foundation, which may be in plain netting, work with double silk over a mesh one-eighth inch in width.

1st and 2nd Rows: Plain.

3rd Row: Five plain, one loose loop (loose loops were described in No. 32, page 127), five plain. Now you must begin each row from the same side.

4th Row: One plain, one loose loop, six plain.

5th Row: Three plain, one loose loop, one plain, one loose loop, three plain.

6th Row: Plain.

7th Row: Two plain, one loose loop, three plain, one loose loop, two plain, repeat.

8th Row: Plain.

9th Row: One plain, one loose loop, two plain, one loose loop, two plain, one loose loop.

10th Row: Plain.

11th Row: One loose loop, seven plain, repeat.

12th Row: Take a half-inch mesh, work three stitches in each loop of last row.

13th Row: Take a knitting-pin No. 14. Work one stitch in each stitch of last row.

14th Row: Like thirteenth over the thick mesh.

15th Row: Over the thick mesh net six loops together each time.

No. 37.—FAN NETTING.

This kind of netting is used for edgings, stripes, &c.

1st and 2nd Rows: Plain netting over a quarter-inch mesh.

3rd Row: Cotton twice over the mesh for each loop.

4th Row: Plain netting.

5th Row: Five stitches into one stitch of previous row, cotton twice over the mesh, pass over one stitch, and repeat.

6th Row: One stitch into each of four loops worked into one loop, pass over the long loop, and repeat.

7th Row: One stitch into each of the three loops of last row, cotton twice over the mesh, pass over the next loop, and repeat.

8th Row: One stitch into each of the two loops of last row, cotton twice over the mesh, pass over the long loop, and repeat to the end of the row.

No. 38.—BORDER WITH BUNCHES OF LOOPS.

This forms a pretty border for shawls, curtains, &c. It is worked throughout with double cotton or double Andalusian wool, and a half-inch mesh.

1st Row: Plain netting.

2nd Row: Two plain, one bunch of loops.

Each bunch of loops is worked in the following way: After a common stitch, which must be rather long, put the thread again loosely round the mesh and push the needle through without making a knot, then make another stitch-knot so that two loops remain in the same stitch. As shown in the lower right corner, the loop bunch is fastened here, for which the needle is carried from behind round the bunch and pushed in front from underneath through the loop, and is drawn up tightly; now work one plain, one bunch of loops.

3rd Row: One plain, three bunches of loops separated by one plain stitch.

4th Row: Like second row.

5th Row: Like third row.

6th Row: Like second row.

7th and 8th Rows: Plain.

9th Row: Three plain, one bunch.

10th Row: Like second row.

11th Row: Like third row.

12th Row: Bunches of loops throughout.

13th Row: One stitch into each plain stitch of last row.

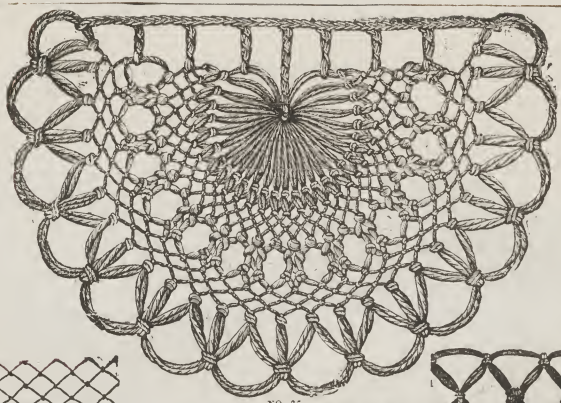
No. 39.—EDGING: DOUBLE FAN OR SHEAF.

This forms a pretty edging for doilys, night nets, &c.

1st to 3rd Rows: Plain netting over a quarter-inch mesh.

4th Row: With a mesh an inch wide, and double cotton, work one stitch into each loop.

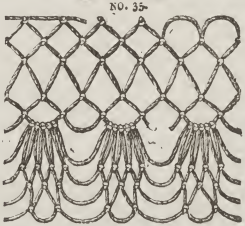
5th Row: With the small mesh one stitch into each loop. The long-stitches are caught together in clusters of three by a needle and cotton; each stitch must be firmly fastened at back and cut off. The heading is worked in crochet; one double into a stitch, three chain, and repeat to the end of the row.



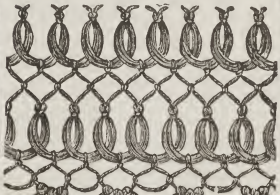
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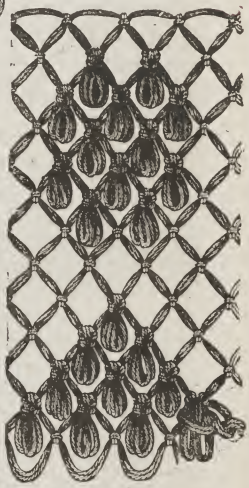
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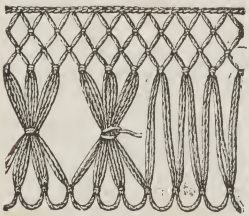
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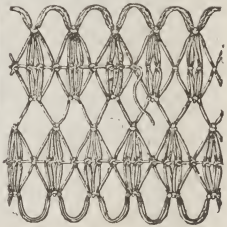
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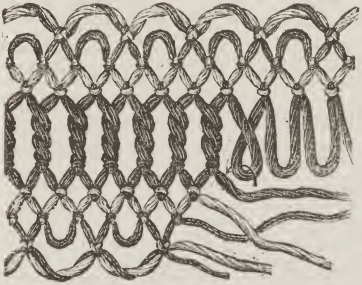
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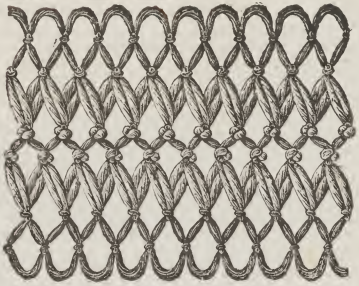
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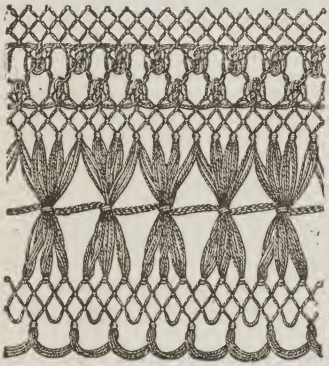
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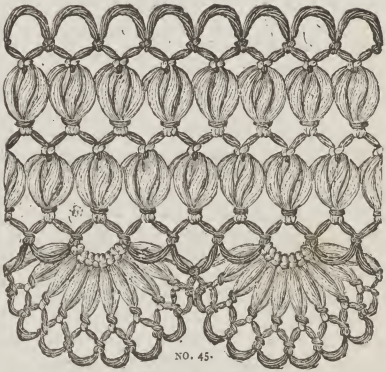
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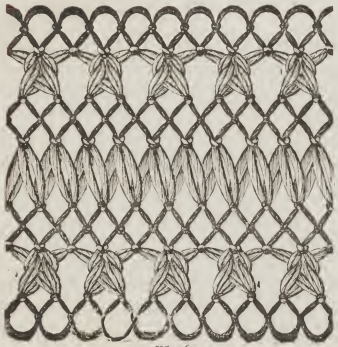
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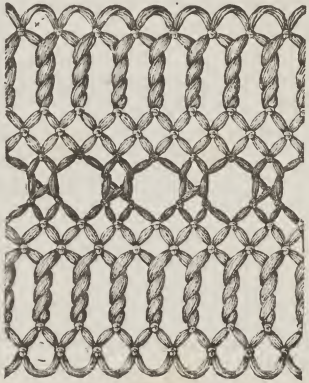
NO. 44.



NO. 45.



NO. 46.



NO. 47.

No. 40.—BORDER WITH ROUND-LOOP HEADING.

This design will make a pretty shawl or neckerchief, netted with Ice silk and Andalusian wool, and two round meshes one half the size of the other; the plain netting with the silk and round loops in wool. The three rows would be repeated any number of times to form the foundation.

1st Row: Work with double wool and the large mesh, one stitch into each stitch of foundation, in the same way as described for round netting, No. 3. (page 123).

2nd and 3rd Rows: Plain netting with a small mesh.

4th Row: Like first row.

5th and 6th Rows: Like second and third rows.

7th Row: With double wool, and a mesh three-quarter inch wide, work three stitches into a loop, pass over one loop, and repeat.

8th and 9th Rows: With the small mesh and single silk plain netting.

10th Row: With the largest mesh and double wool one stitch into a loop, one through the next loop and that already worked into together (see arrow), and one stitch into the second stitch, pass over one stitch, and repeat to the end of row.

11th Row: With the small mesh and single silk, one stitch into each loop of last row.

No. 41.—DIAMOND PATTERN.

This design is suitable for foundations of shawls or stripes for clouds, antimacassars, &c.

1st Row: Plain.

2nd Row: Work two loops into a stitch, draw the next loop rather longer, and repeat to end of the row.

3rd Row: One stitch into each loop of last row.

4th Row: Work a stitch through two loops together under the two loops worked into a stitch in second row. Repeat to the end of the row. Repeat from the first row. The double loops are worked across with a needle and cotton, as shown in the upper part of illustration.

No. 42.—DESIGN WITH TWISTED LOOPS.

This design is worked in wool, and is suitable for shawls, antimacassars, &c.

1st and 2nd Rows: Plain over a mesh one-third of an inch in width.

3rd Row: Plain over a mesh one inch in width.

4th Row: Twist a loop twice and work through the lower part (as indicated by the arrow), one stitch into each loop over the small mesh.

5th and 6th Rows: Like first and second rows.

7th Row: With wool of two colours one stitch into a loop over the small mesh, turn the wool twice over the mesh, pass over one loop and repeat.

The work is to be taken from the foundation, the knots picked out, and a row like the sixth worked into the first row.

No. 43.—STRIPE FOR SHAWLS, &c.

This design is worked with wool.

1st and 2nd Rows: Plain over a small mesh.

3rd Row: With a mesh double the size and double wool, one stitch into each stitch of last row.

4th Row: With the small mesh and single wool, plain netting.

5th Row: Like third row.

6th and 7th Rows: Like first and second rows.

No. 44.—BORDER: ROSE AND SHEAF PATTERN

1st to 3rd Rows: With a knitting pin No. 11 for a mesh work in plain netting:—

4th and 5th Rows: Rose netting (see page 128).

6th and 7th Rows: Plain.

8th Row: With treble cotton and a mesh rather more than an inch in width work one stitch into each loop.

9th to 11th Rows: With the small mesh and single cotton work one stitch into each loop.

12th Row: In round netting (for which see Illustration 3, page 124) work with double cotton one stitch into a loop, cotton twice over the mesh, pass over one stitch, and repeat.

The sheafs are caught together by crochet. Work one double over three triple loops, seven chain, repeat. A double length of cotton is darned in a straight line above and below the two rows of rose pattern.

No. 45.—BORDER WITH TUFTS AND SCALLOPED EDGE.

This border is suitable for woollen shawls; it may be worked with Berlin wool of two colours.

1st Row: Plain netting with the dark shade over a quarter-inch mesh.

2nd Row: With the light shade over a half-inch mesh work three stitches into one loop, draw the next loop very tightly, and repeat to the end of the row.

3rd Row: One stitch through the three loops together over the small mesh. Repeat to the end of the row.

4th Row: Like second row.

5th Row: Like third row.

6th Row: One stitch into each loop of last row.

7th Row: Over the large mesh and with the light shade eight stitches into one loop, wool twice over the mesh, pass over three loops, and repeat to the end of the row.

8th Row: With the dark shade and the small mesh one stitch over the long loop of last row into the second of the three stitches passed over, one stitch into each of the other loops.

9th Row: One stitch into each loop of last row.

Take the work from the foundation, pick out the knots, work with the dark wool and the large mesh one stitch into each loop.

No. 46.—DESIGN: LONG AND CROSSED LOOPS.

This design is worked with knitting silk and Andalusian wool.

For the 1st and 2nd Rows: work in plain netting with silk and a mesh measuring a quarter of an inch in breadth.

3rd Row: With double wool and a half-inch mesh work two stitches into one loop, one stitch into each of the two next loops. Repeat from the beginning of the row.

4th Row: Take the long loop at the left of a short loop, pass it through the short loop, and net it with silk and the smaller mesh; take the next long loop and pass it through the same short loop and net it. Repeat to the end of the row.

5th Row: One stitch into each loop of last row.

6th Row: With double wool and the large mesh one stitch into each loop of last row.

7th and 8th Rows: With silk and the small mesh, like fifth row.

9th and 10th Rows: Like third and fourth rows.

11th Row: Like fifth row.

No. 47.—BORDER: CROSS NETTING AND TWISTED LOOPS.

1st and 2nd Rows: With a quarter-inch mesh one stitch into each loop.

3rd and 4th Rows: Twisted loops as described for the third and fourth rows of No. 8.

5th Row: One stitch into each loop.

6th and 7th Rows: Cross netting. Cross netting was described in Nos. 7 and 10, page 124.

8th and 9th Rows: One stitch into each loop.

10th and 11th Rows: Like third and fourth rows.

No. 48.—NECKERCHIEF.

MATERIALS REQUIRED: 1¾ oz black silk, a knitting-pin No. 12 (Walker's gauge), and a half-inch ivory mesh.

Begin the neckerchief in the centre from point to point upon a foundation of 112 stitches, working over the smaller mesh two plain rows, but do not work the last stitch of each row.

3rd Row: Work over the large mesh with double silk one stitch into each loop except the last; do not work that.

4th Row: With the small mesh and single silk work one stitch into each long loop, twisting the loops as described in No. 42, page 133; continue to repeat from the second row until you have worked eight repeats of the pattern; take the work from the foundation, pink out the knots, run a thread through the second row, and work upon the first row; for the second half as described for the first, commencing with the row of long twisted loops.

For the border:—

1st Round: Over the small mesh net one stitch into each stitch of foundation, except in the stitch at each end of the first row; in these work two stitches.

2nd Round: Like first round.

3rd Round: Over the large mesh work four stitches into one stitch of previous round, pass over one stitch. Repeat all round.

4th and 5th Rounds: Over the small mesh, one stitch into each stitch of last round.

6th Round: Like third round.

7th Round: With double silk one stitch into each stitch of last round.

No. 49.—FRINGE.

This fringe may either be worked with wool or cotton.

1st Row: For the foundation, plain with a small mesh.

2nd Row: Over a three-quarter inch mesh, with double cotton or wool, one stitch into each loop.

3rd Row: Over a knitting-pin No. 13 net one stitch into the second loop, pass the first loop at the back of the second, and net it. Repeat, crossing the loops in this way throughout the row.

3rd Row: Like second row.

4th Row: Net one loop into the first, pass over the second, net into the third, pass the second at the back of third and net it, continue to cross the loops to the end of the row. Netting the first stitch plain in alternate rows causes the crossed loops to come between the upper row of crossed loops.

5th Row: Over a quarter-inch mesh net one into each loop of last row. Cut lengths of cotton or wool, and knot eight strands into each loop of last row.

No. 50.—DESIGN FOR ANTIMACASSARS, FICHUS, &c.: DARNED NETTING.

The foundation is netted plain over a knitting pin No. 14; any number of rows may be worked.

For the border:—

1st Row: Work two stitches in each loop of foundation over a quarter-inch mesh

2nd Row: Over the small mesh work one stitch through the second stitch worked into one loop of last row, and into the next loop together, so that the double loop always slants to the right.

3rd Row: Plain.

4th Row: One stitch over the large mesh into a stitch of last row, pass over one stitch, six stitches into the next, pass over one stitch and repeat.

5th Row: One stitch over the large mesh into each stitch of last row.

6th Row: With the small mesh work into each loop of last row, twisting the long loops as described for No. 42, (page 134). The pattern is darned in the foundation with soft knitting cotton.

No. 51.—TASSEL FRINGE.

Make a foundation with Berlin wool over a knitting-pin No. 10 (Walker's gauge).

Work six plain rows.

7th Row: Net one into each stitch with double wool over a mesh two inches in width, cut all the loops in the centre, take two strands from each of two loops, bind them once round with silk of the same colour as the wool, take three strands of wool two and a half inches in length, bind them in with the strands of the loop, fasten the silk securely, and cut off.

Now bind the tassel round about a quarter of an inch below the last binding, comb out the wool, and cut the edges even for the tassel.

NETTED MITTEN.

Six or seven skeins of fine netting silk or black twist are needed for a pair of mittens; and for the mesh use knitting pins Nos. 13 and 14 (Walker's bell gauge), and a small steel netting needle. Work twelve rows of diagonal netting (shown in No. 15, page 126). Net fifty rows plain netting on the smaller mesh; then work two patterns of honeycomb netting (No. 14, page 126). This completes the arm, which join up; and net round one plain row.

2nd Round: Increase by netting two stitches in one in twelfth and fourteenth stitches to begin the thumb, the rest of the round is plain netting. Increase two loops to form the thumb in each of the two loops already mentioned in each alternate round for eighteen rounds.

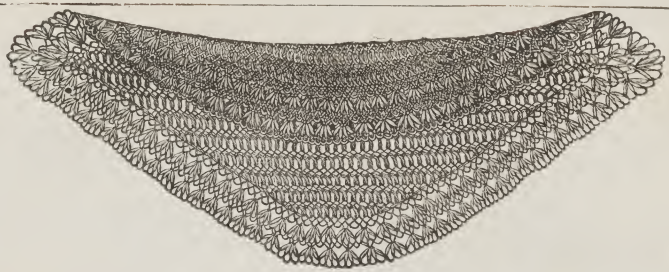
To finish the thumb, net round about ten rounds on the stitches of the thumb, and finish with a little fan pattern made by netting six stitches into one loop of previous round, pass over one loop, one stitch into the next, pass over one loop, and repeat. This round should be worked over a quarter-inch mesh. In the following round work one stitch into each loop of preceding round, using the small mesh.

Now continue to work upon the hand until it is as long as you desire, and finish with the fan pattern given for the top of the thumb. Both hands are worked alike, as there is no right or wrong side until you darn a pattern on the back of the hand, which may be of stripes, diamonds, or any design you please.

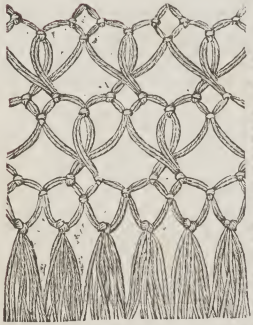
NETTED NIGHT-NET.

This night-net is particularly recommended to persons who suffer from headache, as it keeps the hair closely together without any pressure on the head.

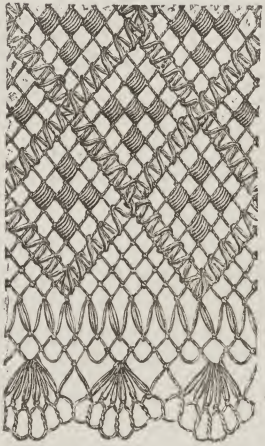
MATERIALS REQUIRED: Crochet cotton No. 4, netting-needle, and mesh about quarter-inch wide.



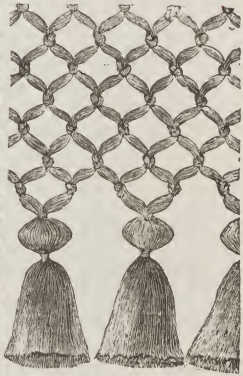
NO. 48.



NO. 49.



NO. 50.



NO. 51.

Commence with twenty-two stitches, and net backwards and forwards fifteen rows, and then take out the foundation thread, draw it through the middle of the oblong. Now work round and make one knot in each stitch of the preceding row; there must be eighteen rows netted round, or more if not large enough; then follows the broad row for the ribbon to pass through. For this take a half-inch mesh, or put the cotton twice round the small mesh at every stitch. After this broad row work two rows over the first mesh, then follows the narrow lace for the outer edge; for this, net one row over the broad mesh, making always five knots in one stitch, passing over the next stitch. Now take again the small mesh, and pass over again in each row the same stitches that were passed over in the first row, whilst in the rest one stitch must be made in each stitch of preceding row until there is only one stitch to work, and the next to pass over alternately.

This ends the lace.

Draw a ribbon through the broad row of netting, and tie it at the back, and sew on the bow at the top.

NETTED CURTAINS.

Netted curtains are generally preferred made of square netting. To begin, you must work as for the square and oblong netting described in Nos. 10 and 13, in page 22. The size of cotton will of course rule the size of the mesh and the quantity of cotton required. Evans' (Boar's Head cotton), about 0000, will make a nice curtain, worked quite plainly, and edged with a fancy border in netting or a row of ball fringe.

For a coarser curtain, Strutt's knitting cotton No. 10, mesh, knitting-pin No. 10 (Walker's bell gauge). A curtain about three yards and a-half long would require 350 stitches. This could be worked with rows of plain netting, and any of the fancy stripes which we have illustrated and described in our Fancy Netting Supplements. The rose and plain pattern shown on page 121 will make very beautiful curtains worked in Strutt's crochet cotton No. 12, with a mesh knitting-pin No. 12 (Walker's bell gauge).

[THE END.]

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